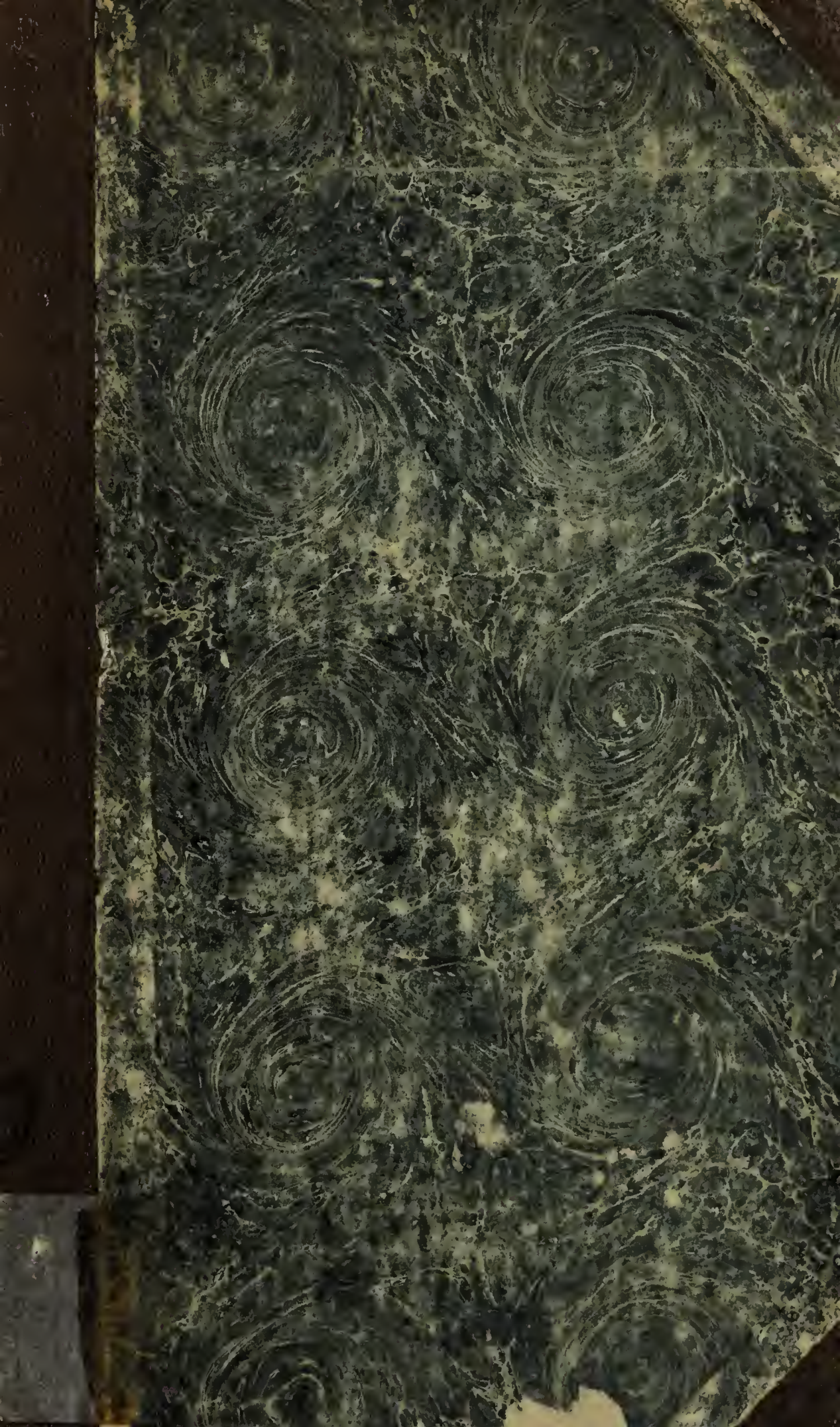

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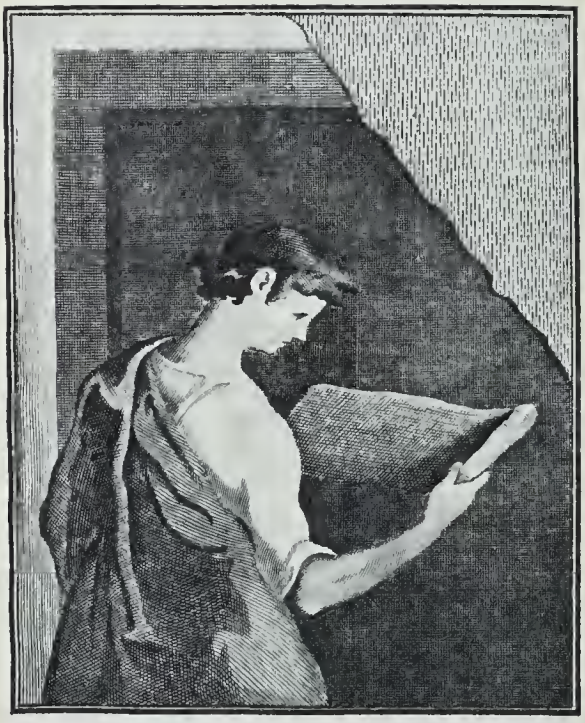

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CATALOGUE

OF THE

Soulages Collection;

BEING A DESCRIPTIVE INVENTORY OF A COLLECTION OF

WORKS OF DECORATIVE ART, FORMERLY

IN THE POSSESSION OF

M. JULES SOULAGES OF TOULOUSE,

Now, by permiſſion of the Committee of Privy Council for Trade,

Exhibited to the Public at the Muſeum

of Ornamental Art,

MARLBOROUGH HOUSE.

BY J. C. ROBINSON, F.S.A.

CURATOR OF THE MUSEUM OF

ORNAMENTAL ART.

DECEMBER, 1856.

LONDON:

CHAPMAN AND HALL, 193, PICCADILLY.

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INTRODUCTION.

THIS Collection was formed by M. Jules Soulages, advocate, chiefly during the period between 1830 and 1840.

It was the reſult of repeated tours through Italy, made with the expreſs purpoſe of acquiring ſpecimens of Art: M. Soulages, in the outſet of his purſuit, deviſed for himſelf a definite ſcheme or idea of a Collection, and all his acquiſitions were made ſtrictly with reference to it. Premiſing that his object was the illuſtration of Art, and not the indulgence of a taſte for the merely curious, his aim appears to have been to get together a complete ſeries of decorative objects of utility, and of thoſe minor productions of great artiſts, which are not uſually thought to deſerve the deſignation of "*high art*." It is evident that the realization of the deſign muſt have been entirely dependent on the nature of his opportunities for the acquiſition of ſpecimens, and that therefore the character of the Collection when formed would be in a great meaſure determined by circumſtances;—but the idea of ſuch a Collection, even at this comparatively recent period, was a novelty,—an abundance of materials was available, and conſequently there is no doubt but that, in proportion to the means and endeavours employed, it was far more effectually carried out than would be practicable at the preſent

day, even with a greatly increaſed expenditure of funds, time, and perſonal exertion. The claſs of works in queſtion, moreover, although they had, doubtleſs, been always more or leſs in demand, can ſcarcely be ſaid to have been then habitually ſought for by collectors. The very fineſt ſpecimens were, it is true, purchaſed with avidity for their original purpoſe as objects of room decoration; they were not, however, at that period, generally deemed worthy of the ſame kind of regard which was paid to pictures, ſtatues, engravings, or objects of pure antiquity. An infinity of intereſting objects was therefore to be obtained, all over the Continent, and more eſpecially in Italy, at prices very much below their preſent value. M. Soulages, being not only one of the earlieſt but alſo moſt ſyſtematic collectors, was thus enabled to acquire, in a few years, ſuch a Collection, as could now ſcarcely be got together by any individual in the courſe of a lifetime. As a proof of the importance of his acquiſitions, he has been more than once alluded to, in terms of regret, by Italian writers, as one of the moſt ſucceſsful and untiring raviſhers of the art treaſures of their country. It is ſcarcely neceſſary to ſay, that ſince the period alluded to, the Continent in general has been ranſacked for works of Art, ſo that latterly, from the increaſing ſcarcity of really fine works, the ratio of price between the occurrence of one great ſale and another is found to augment in a degree which would ſcarcely be credited, were it not that the records of ſale rooms remain to atteſt the fact.* For works of real merit the increaſe is ſure to be a permanent and progreſſive one. Collectors are rapidly acquiring increaſed knowledge and judgment, the eſtabliſhment of public Muſeums and other cauſes, are rendering the taſte for collecting almoſt

* The Italian Majolica ware may be inſtanced as a caſe in point. It is no exaggeration to ſay that the average value of ſpecimens of Majolica has, within the laſt five years, literally riſen in the proportion of ſhillings to pounds ſterling! and it may be ſafely predicted that the apparently extravagant prices of to-day will yet be far exceeded.

univerſal amongſt educated perſons, whilſt the number of ancient works of real merit is not only extremely limited, but likewiſe, from the chances of accident, natural decay, and the permanent withdrawal of ſpecimens from the market, by their final location in public Muſeums, becomes every year ſtill more reſtricted. The ſeemingly extravagant riſe in the value of works of art is therefore perfectly legitimate by virtue of the natural laws, which regulate the ſupply and demand of all commodities—the ſupply of the article diminiſhing, whilſt the demand is being rapidly and permanently augmented.

M. SOULAGES' Collection, originally located in Paris, was afterwards removed by him to his native city, Toulouſe, where for ſeveral years it had an extenſive reputation, ſome of the principal objects having been engraved or otherwiſe illuſtrated in important Continental publications.*

During this time, offers from various collectors to purchaſe ſeparate objects were both numerous and tempting, but M. Soulages uniformly reſiſted all inducements to diſmember his Collection, ultimately reſolving to diſpoſe of it as a whole; but pending theſe negotiations, however, he was not ignorant of the extraordinary increaſe in value of the claſs of works in his poſſeſſion, and it is no reproach to him to ſtate, that he has in conſequence progreſſively augmented the price at which he was willing to part with his Collection. M. Soulages has now obtained the fair price of the day for his property, and ſhould the Collection, contrary to the wiſh of its purchaſers, unfortunately be diſperſed, they feel confident that its ſale in detail will afford an entire verification of the aſſertions already made reſpecting the rapidly increaſing value of works of Art in general.

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* Du Sommerard—"Les Arts au Moyen Age." Laborde—"Notice des Emaux, du Muſée du Louvre, &c."

THE nature of the various claſſes of objects compriſing the Collection is deſcribed in the explanatory headings in the Catalogue; it is here only neceſſary to make a few remarks on the comparative rarity or frequency of their occurrence in this country. Of the three principal Sections, *viz.* Majolica, Bronzes, and Cinque-cento Furniture, it is certain that the average beauty and importance of the ſpecimens compriſed in the firſt, and the number, as well as general excellence of thoſe in the two other Sections, have never been equalled in any other collection, either imported or offered for ſale at any time in England. There is no claſs of works of rarer occurrence than fine Italian bronzes, whilſt furniture of the ſame origin is not the leſs eagerly ſought after: the infrequency of the ſale of ſuch works, therefore, deprives us to a certain extent of data for eſtimating their rate of value at this moment. With reſpect to the Majolica, the caſe is different; here there can be no doubt but that the extraordinary appreciation of this beautiful ware which prevails, will receive at once a gratification and a ſtimulus, ſuch as it has not yet experienced. Laſtly, it ſhould be obſerved, that the Collection contains an unuſual number of works of extraordinary importance of their ſeveral kinds, with a very ſmall number of trivial ſpecimens, whilſt there is perhaps not one bad or dubious piece.

IT now remains to explain the mode of purchaſe, and the object of the exhibition of the Collection to the Public. It was felt by a number of gentlemen, intereſted in the progreſs of art in England, to be moſt deſirable that this Collection ſhould be acquired by the nation, eſpecially as a Muſeum was already being formed at Marlborough Houſe to which it would be a valuable acquiſition. Repreſentations were accordingly made to Government, in the hope that it might be ſo acquired:—the time (during the continuance of the war) was, however, conſidered unfavourable.

The ſecuring the Collection to this country was, nevertheleſs, conſidered to be worth an effort, and on the matter being made known to a few influential perſons, intereſted in the inſtruction of the public in art, a ſum of money was immediately guaranteed, more than double the amount required. Mr. John Webb, an eminent dealer, was deputed to examine and report on the Collection, and on receiving a ſatisfactory confirmation of the genuineneſs and value of the objects from him, it was at once purchaſed from M. Soulages, in the name of three perſons deputed to act for the reſt of the ſubſcribers, (Meſſrs. Dudley Coutts Marjoribanks, M.P., Matthew Uzielli, of London, and Henry Cole, C.B.): the amount paid, with intereſt, was £11,000, and the expenſes of valuation, packing, carriage, inſurance from theft, breakage, and loſs coſting 40s. per cent. will raiſe the purchaſe to about £2000 more, making a total of about £13,000.

ANNEXED will be found a copy of a legal inſtrument, which fully explains the end and object of the aſſociation, and to which is appended a liſt of the perſons joining in the guarantee. It will be obſerved that the primary intention is to offer the Collection to Government at the coſt price, and it is hoped that the nation will become the proprietor; failing this, however, it will be offered for public auction during the forthcoming ſeaſon, any deficit that may then reſult being agreed to be borne by the ſubſcribers to the guarantee fund, in the proportion of the ſeveral amounts ſubſcribed; whilſt on the other hand, ſhould any profit be realized, it would in ſome way or other be applied to the advancement of Art for the public benefit.

THE Board of Trade has, in the meanwhile, conſented to allow the Collection to be exhibited at Marlborough Houſe, according to its uſual practice of receiving fine works on loan; it being underſtood that in ſo doing, govern-

ment does not pledge itſelf to any purchaſe. Whether the nation acquires the Collection or not, is, in a pecuniary point of view, a matter of entire indifference to the ſubſcribers of the guarantee; but they feel that they have acted rightly and as promoters of public inſtruction, in coming forward to afford the country the opportunity of making this acquiſition: and they have taken the moſt effectual means in their power of inviting the public to paſs its own judgment, and of affording the Government ſound evidence for its guidance. The courſe they have adopted is, it is true, a novel one, but ſo at preſent is the whole queſtion of national purchaſes in art. In this caſe the Subſcribers feel confident that, on examination, their proceedings will be found to be conſiſtent with the uſual action of affairs in this country: a government which repreſents the people, acts according to public opinion, and in this caſe it will probably reſt in great meaſure with the public to decide whether or not the Soulages Collection ſhall become the property of the Nation.

(*Signed*) { Dudley Coutts Marjoribanks,
Matthew Uzielli,
Henry Cole.

FORM of the Guarantee Fund for Purchaſing the Collection of Monſieur Soulages, of Toulouſe.

WHEREAS, Monſieur Soulages of Toulouſe is poſſeſſed of a very valuable and extenſive Collection of Mediæval Furniture and objects of vertû, illuſtrative of Art in Italy in the middle ages; and which he offers to ſell in one Lot, at the ſum of Eleven Thouſand Pounds Sterling, with intereſt thereon at Five Pounds per centum per annum, from the firſt day of May one thouſand eight hundred and fifty-ſix,—and it is very deſirable that the ſame ſhould be ſecured for the benefit of Art in England.

In furtherance therefore of that object it has been agreed between us, the underſigned perſons, who are intereſted in promoting the cultivation and ſtudy of Science and Art, to enter into, and—WE DO HEREBY accordingly, ſeverally and reciprocally, undertake and agree to abide by and perform the following agreement in that behalf, as follows:—

1. The ſum of not leſs than Fifteen Thouſand Pounds Sterling ſhall be ſubſcribed between us in the proportions ſet oppoſite our reſpective ſignatures hereto, and no ſubſcriber ſhall under any circumſtances be liable in reſpect of this undertaking beyond the amount of his preſent ſubſcription, and no liability ſhall be incurred thereon until the full ſum of Fifteen Thouſand Pounds be ſubſcribed.
2. The underſigned, Dudley Coutts Marjoribanks, Matthew Uzielli, and Henry Cole, ſhall be the Managers of the undertaking, with

abſolute and plenary powers on behalf of the ſubſcribers, individually and collectively, to carry out the ſame as they may think proper; and ſhall be repaid upon demand, by each ſubſcriber, any ſum in proportion to—but not exceeding—the amount of his ſubſcription, which they reſpectively ſhall pay or become liable for in carrying out the undertaking; and if not paid upon demand may recover ſuch ſums from the defaulting ſubſcriber as a common debt, and of which this agreement ſhall be concluſive evidence.

3. The Managers of the undertaking ſhall proceed at once to purchaſe the aforeſaid Collection as on their own account of Monſieur Soulages, either at the ſum of Eleven Thouſand Pounds with intereſt as aforeſaid, or at ſuch other leſſer ſum as may be agreed for between him and them, and upon ſuch terms as to payment of the purchaſe money and otherwiſe as they may think proper; and when purchaſed, ſhall import the ſaid Collection to this Country for exhibition and reſale as after mentioned.
4. The Collection when purchaſed, ſhall for the purpoſe of this undertaking, be conſidered the excluſive property of the Managers in order to their dealing with and diſpoſing of the ſame as ſole owners thereof; but all riſk attending it, from whatever cauſe ariſing, is wholly to fall on and be borne by the Subſcribers as part of the undertaking; and the Managers are in no way to be perſonally reſponſible for any neglect or omiſſion on their part, beyond their reſpective individual proportions of the preſent ſubſcriptions.
5. The Managers are to be at liberty to pledge the Collection by way of ſecurity for whatever moneys they may think neceſſary to borrow in carrying out the undertaking, and upon ſuch terms as to the rate of intereſt and otherwiſe as they may deem expedient.
6. On the death or reſignation of any one of the preſent or future Managers, another Manager ſhall be appointed in his place by a memorandum to be added to this agreement, ſigned by the major part in value of the ſubſcribers preſent at a meeting called for the purpoſe; and every new Manager ſhall have the like powers in reference to this undertaking as his predeceſſor poſſeſſed.
7. The Collection when purchaſed and imported ſhall be exhibited to the Public at ſuch place or places and ſubject to ſuch regulations as the Managers ſhall from time to time approve,—and during that period Her Majeſty's Government ſhall be conſidered to have the option of purchaſing the ſame at ſuch a price as the Managers ſhall be of opinion will cover the prime coſt thereof, together with the expenſes incurred in reference to the preſent undertaking concerning it.

8. If the Collection be not purchaſed by Government, then the ſame ſhall be ſold by the Managers by Public Auction or otherwiſe, in ſuch manner as they may deem moſt advantageous to the intereſts of the Subſcribers, it being the deſire and intention of the parties that by the means aforeſaid, the ſaid Collection ſhall be ſold and realized prior to the firſt day of June One thouſand eight hundred and fifty-eight.
9. If on the winding up of the affairs of the undertaking a loſs ſhall appear to have been incurred, ſuch loſs ſhall be borne by and be made good to the Managers by the Subſcribers, rateably according to their reſpective ſubſcriptions as provided for by Clauſe 2; and if any profit ſhould ariſe from ſuch ſale, the amount thereof ſhall be diſpoſed of by the Managers in furtherance of ſome object or objects connected with Art, to be determined by the major part in value of the Subſcribers preſent at a Meeting ſpecially called for that purpoſe.
10. Every Meeting of the Subſcribers ſhall be held at ſome convenient place in London, and be called by the Managers or any two of them either at their own inſtance or upon a requiſition ſigned by at leaſt three Subſcribers, repreſenting a total ſubſcription of at leaſt One thouſand five hundred pounds, and by notice to each Subſcriber ſent through the Poſt to his laſt known place of reſidence ſeven days at leaſt prior to the day fixed for any meeting.

Witneſs our hands the Twenty-fourth day of July, One thouſand eight hundred and fifty-ſix.

The following are the Subſcribers.

	£
E. Marjoribanks	1000
The Earl Granville, 16, Bruton-ſtreet	500
The Lord Aſhburton, Bath Houſe, Piccadilly	1000
H. Minton of Stoke	1000
Edward Wood of Burſlem	1000
Robert Napier of Glaſgow	500
W. Maſkell, 9, Victoria-ſquare, Clifton	500
M. Uzielli, Hanover Lodge, Regent's-park	1000
Philip Miles of Briſtol	100
Doctor Lyon Playfair, C.B.	300
Richard Redgrave, R.A.	200
Henry Cole, C.B.	300
J. Mayer, Liverpool	100

H. T. Hope, Deepdene, Dorking 1000
J. C. Robinſon, F.S.A. 100
F. Fowke, Capt. R.E. 200
W. Ewart, M.P., 6, Cambridge-ſquare, Hyde-park 100
R. Burchett 100
H. Farrer, F.S.A., 15, Albert-road, Regent's-park 500
C. Sackville Bale, 71, Cambridge-terrace, Hyde-park . . . 100
W. Chaffers, F.S.A., 14, Grafton-ſtreet, Bond-ſtreet . . . 250
A. Barker, 103, Piccadilly 500
Richard Fiſher, 35, Queen-ſquare, Bloomſbury 100
J. Swaby, 13, Torriano Terrace, Kentiſh Town 200
John Webb, 11, Grafton-ſtreet, Bond-ſtreet 500
Holland and Sons, 23, Mount-ſtreet 500
Artiſts, Carvers, and Workmen in the employ of Meſſrs. Holland and Sons 100
Alfred Lapworth and Co., 22, Old Bond-ſtreet 200
John Jackſon, 49, Rathbone-place 300
W. B. Simpſon, 456, Strand 100
George Trollope and Sons, Parliament-ſtreet 250
Jackſon and Graham, 38, Oxford-ſtreet 500
John Crace, 14, Wigmore-ſtreet 300
J. Sheepſhanks, Rutland Gate 200
G. R. Elkington, Birmingham 300
J. Jobſon Smith, Sheffield 100
Thomas De la Rue, Warren De la Rue, F.R.S. } Bunhill-row 500
Gillow and Co. 176, Oxford-ſtreet 500
R. Phillips, 23, Cockſpur-ſtreet 200
S. C. Hall, 21, Aſhley Place, Victoria-ſtreet 100
Dudley, C. Marjoribanks, M.P. 29, Upper Brook-ſtreet . . 500
Sir Francis E. Scott, Bart., Great Barr Hall, Birmingham . . 100
George Godwin, F.R.S., 24, Alexander-ſquare, Old Brompton, 100
Henry G. Bohn, Twickenham 200
G. Gilbert Scott, 20, Spring-gardens 100
George J. Morant, 91, Bond-ſtreet 250
I. K. Brunel, F.R.S., 18, Duke-ſtreet, Weſtminſter . . . 500
Sydney Smirke, A.R.A., 79, Groſvenor-ſtreet . . . 500
Johnſtone and Jeanes, 67, New Bond-ſtreet 500
His Grace the Duke of Hamilton and Brandon, Arlington-ſtreet, 500
Robert S. Holford, Dorcheſter Houſe, Park-lane 300
Chriſtie and Manſon, 8, King-ſtreet, St. James's 250

John Dunn Gardner, 113, Eaton-ſquare	200
Joſeph Clarke, 13, Stratford-place	100
Owen Jones, 9, Argyll-place	100
R. J. Spiers, 14, St. Giles'-ſtreet, Oxford	100
Hanſon and Wright, 16, John-ſtreet, Oxford-ſtreet	100
Hunt and Roſkell, 156, New Bond-ſtreet	300
Council of the Society of Arts, per P. Le Neve Foſter, Secretary,	500
J. J. Mechi, Tiptree Hall, Kelvedon	100
Joſeph Rodgers and Sons, Sheffield	100
James Dixon and Sons, Sheffield	100
Mappin, Brothers, Sheffield	100
Sir Henry Meux, Bart., M.P., 41, Upper Brook-ſtreet	500
William Mulready, R.A., 1, Linden Grove, Kenſington Gravel Pits	
Sir John Marjoribanks, Bart., Lees, near Coldſtream	200
Thomas Miller Whitehead, 8, Duke-ſtreet, St. James's	100
Titus Salt, Saltaire, Bradford	1000
J. W. Fraſer, 8a Kenſington Palace Gardens	200
C. Drury E. Fortnum, Stanmore Hill, Middleſex	200
W. Wilſon Saunders, Wandſworth	100
Edward Chapman, 193, Piccadilly	100
The Marquis of Hertford, K.G., 2, Rue Lafitte, Paris	1000
Felix Slade, 22, Bennett's Hill, Doctors Commons	500
	£24,800

CONTENTS.

N.B.—*The arrangement of the Collection, and the numbers affixed to the objects, have been temporarily adopted from the original inventory, furnished by M. Soulages.*

I. Page

MAJOLICA WARE (plateaux and plates). Nos. 1 to 83, 115 pieces 1

Majolica ware (Vases and other "shaped" pieces). Nos. 84 to 133, 52 pieces 46

II. Enamelled Earthenware, Faïence of Bernard Palissy and of the South of France. Nos. 134 to 156, 23 pieces 71

III. Various. Nos. 157 and 158, 2 pieces . . . 80

IV. Flemish Stoneware "Grès de Flandres." Nos. 159 to 166, 8 pieces 81

V. Venetian Glass. Nos. 167 to 257, 91 pieces . . 83

VI. Various objects. Knives and Forks, Spoons, Coffers, Ivories, Utensils in various materials. Nos. 258 to 305, 48 pieces 90

VII. Enamels of Limoges. Nos. 306 to 330, 25 pieces . 98

VIII. Bronzes—chiefly decorative utensils, Clocks, Goldsmith's work, Damasquinerie. Nos. 331 to 436, 86 pieces . 105

IX. Italian Sculpture, Della Robbia ware, works in Stone, Marble, &c. Nos. 437 to 444, 8 pieces . . 129

X. Painted Glass. Nos. 445 to 472, 28 pieces . . 135

XI. Medals, chiefly Italian, of the Quattro and Cinque-cento periods. Nos. 473 to 578, 106 objects . . 136

XII. Pictures. Nos. 579 to 586, 7 pieces . . . 161

XIII. Textile Fabrics—Tapestries. Nos. 587 to 603, 20 pieces. 163

XIV. Decorative Furniture. Nos. 604 to 691, 80 pieces . 166

XV. Addenda—various objects, chiefly works in metal. Nos. 692 to 790, 60 pieces 184

CATALOGUE.

I. MAJOLICA WARE.

EVER ſince the period of its production the ancient art pottery of Italy—called, in the language of the country, "Majolica," has more or leſs engaged the attention of connoiſſeurs. More commonly known in this country as "Raffaelle ware" or "Faenza ware," it has always had a certain traditional preſtige, even whilſt the fineſt ſpecimens were to be met with for ſhillings in every curioſity-ſhop in Italy. The univerſal belief that Raffaelle himſelf had, in the outſet of his career, condeſcended to paint plates and diſhes, was the chief cauſe of this wide-ſpread appreciation, which, however, was of the moſt unſubſtantial kind, inaſmuch as it is only during the preſent century, and indeed within the laſt few years, that anything like a real or critical knowledge of this claſs of work of art has become at all general. Now, however, although ſtripped of the intereſt conferred on it by its reputed aſſociation with the great painter of Urbino, modern connoiſſeurſhip has recognized in the Majolica an intrinſic importance, which is every day being more fully acknowledged. It is now perceived to be one of the moſt important categories of induſtrial or decorative art which the world has yet ſeen. In every age pottery has been a

favourite vehicle for the diſplay of art; and the wonderful epoch of the cinque-cento, or in more preciſe terms, the revival of art in Italy, alſo produced a decorative pottery, quite as excellent in its degree as the great works of painting and ſculpture of the ſame period. The taſte for Majolica, which is now becoming a paſſion with amateurs, is thus founded on rational grounds, and it is evident that a development of induſtrial art of this acknowledged importance is well worthy to be repreſented in our national collections. The manufacture of Majolica in Italy was, to all appearance, greatly promoted by the decorative pottery already produced by the Arabs in Spain, and which throughout the middle ages continued to be imported into Italy: towards the middle of the fifteenth century this peculiar ware was imitated by the Italians, who were alſo probably aided by Mooriſh workmen. An original and national ſtyle had however all along prevailed in Italy, ſo that the Spaniſh or Moreſque influence muſt be regarded only as modifying the national manufactures. An alluſion to the Moreſque influence in this brief notice ſeems deſirable, as it had ſo much to do with the origin and development of the famous luſtre pigments, which are ſo eſpecially illuſtrated by the extraordinary ſpecimens in the preſent Collection. During the entire courſe of the fifteenth, ſixteenth, and in a leſs degree in the ſeventeenth century, Majolica ware was a great ſtaple manufacture of Italy, more eſpecially of the central diſtricts. Manufactories were founded and foſtered by princes, juſt as has ſince been the caſe with porcelain; the love of art, inherent in thoſe days in all claſſes of ſociety, placed both the manufacture and the ſocial *ſtatus* of the workmen entirely above the conditions of ordinary productive induſtry, the artiſts were "maeſtri," enjoying widely extended individual repute, and the cities which were the principal ſeats of the manufacture, acquired therefrom additional dignity and importance in Europe. Faenza, Urbino, Caſtel Durante, Gubbio, Peſaro, cities

all compriſed within a limited diſtrict lying towards the eaſt coaſt of Italy, are the five moſt renowned centres of the Majolica fabrication, whilſt the celebrated dynaſties of Montefeltro and Della Rovere, ſucceſſive princes of the State of Urbino, were the moſt noted patrons. It is impoſſible, within theſe brief limits, to give even a connected outline of this ſubject, which is one of great intricacy and extent.* But as the preſent Collection is remarkable for one particular claſs of Majolica wares, that of the luſtred ſpecimens, a few notes on theſe may not be unacceptable. The metallic luſtres, " irideſcent colours," " reflets metalliques," " colori cangianti," or " madreperla," as they are variouſly termed, are ſimply various pigments, in reality metals, depoſited or painted on the ſurface of the ware in a ſtate of extreme diviſion; the beautiful irideſcent luſtre reſulting, in ſome manner not eaſily explained, from the relative thickneſſes of the films produced. There is a great variety in the aſpect of theſe pigments: the compoſition as well as the mode of application of nearly all of them is unknown at the preſent day; and the attempts of modern chemiſts and manufacturers to reproduce ſome of the moſt remarkable have hitherto almoſt uniformly failed. The ſecret of one of them, the celebrated Crimſon or Ruby luſtre, died out early in the ſixteenth century even, and has hitherto generally been believed, (though erroneouſly,) to have been confined to one celebrated Ceramic artiſt, Maeſtro Giorgio, of Gubbio. Now the preſent Collection contains a greater number of authentic works of this celebrated artiſt, than has perhaps ever before been aſſembled together in modern times, (in all

* The author has been for a conſiderable time engaged in collecting materials for a work on the Majolica, and takes this opportunity of publicly announcing his deſign, in hopes that it may be the means of procuring him additional materials, eſpecially as the undertaking is one involving a very conſiderable amount of labour and obſervation, and muſt be proſecuted entirely, *con amore*, without hope or proſpect of any material recompenſe.

upwards of 40 pieces) ranging from the earlieſt to almoſt the lateſt period of his career, and the ſtudy of this ſeries alone offers an amount of information, which is not leſs intereſting to the connoiſſeur, than really important in point of view of the advancement of the "technique" of modern pottery. We may follow the gradual development of Giorgio's well-known ſtyle—trace its derivation from previous artiſts of Gubbio, whoſe works are alſo here repreſented; in ſhort, a tangible hiſtory of the "botega" or manufactory is ſpread out beneath our gaze. It will therefore not be out of place to put on record here, for the firſt time, certain facts which will be further alluded to in the body of the Catalogue, and which although they may ſeem ſomewhat uncalled for to the general public, will be appreciated by thoſe ſpecially intereſted. This Collection then affords additional confirmation of the following propoſitions, previouſly noted by the author:—Firſt, That Giorgio was not the inventor of the Ruby luſtre, but that to all appearance he ſucceeded to, and apparently monopolized, the uſe of a pigment firſt employed by an earlier artiſt of Gubbio, to whoſe works Giorgio's productions have ſuch reſemblance, as to render it probable that he was the maſter or proprietor of a botega, to which Giorgio may have ſucceeded. Secondly, That the ſigned works of Giorgio are in reality executed by ſeveral diſtinct hands. Thirdly, That the actual handwork of Giorgio may be diſtinguiſhed with certainty, as alſo, perhaps equally ſurely, that of his ſon Maeſtro Cencio. Fourthly, That it is moſt likely that all, or at any rate a conſiderable proportion of the pieces painted with hiſtorical ſubjects, (c. 1530-50) obviouſly of the Urbino or Caſtel Durante fabrics, and which are heightened with luſtre colours—no matter by whom the pieces may really have been executed—were in reality decorated with the luſtre colours by M. Giorgio at a ſubſequent operation. Fifthly. That conſequently the luſtre colours were mainly confined to Gubbio,

and that many of the leading Majolica painters of Urbino and Caſtel Durante, were in the habit of ſending their wares to Gubbio, (to M. Giorgio,) to receive the luſtre colours, and that probably every luſtred piece of the well-known artiſt, Franceſco Xanto, of Urbino, was ſo enriched by M. Giorgio, either on his (Giorgio's) own account, or on commiſſion for Xanto. The perſonal information we poſſeſs concerning Giorgio, may be condenſed as follows:—Giorgio Andreoli, a gentleman of Pavia, already ennobled in his native place, migrated to Gubbio with his two brothers, towards the cloſe of the Fifteenth Century; and in or about the year 1498 obtained the rights of citizenſhip at the latter place; he acquired a high poſition, and filled many offices of truſt in his adopted city, and is ſaid to have been living in 1552. Giorgio had two ſons, one of whom only, Vincentio, called Maeſtro Cencio, followed his father's profeſſion.

The earlieſt date with the ſignature of the Maſter on Giorgio's wares hitherto obſerved by the writer, is 1518, and the lateſt, 1537. The Paſolini Collection, (now diſperſed), contained a piece purporting to have been ſigned by the Maſter, and dated 1541. This inſtance, however, cannot be implicitly relied on.

Important works of ſeveral other notable Maeſtri will be found in this Collection, and the enamelled ſculpture of the ſchool of Luca della Robbia is repreſented by two fine ſpecimens. In concluſion, it may be obſerved, that the average merit of the ſpecimens is of a very high order, the majority of the pieces bearing much the ſame relation to ordinary ſpecimens, that coſtly examples of old Sèvres porcelain do to common printed Staffordſhire wares.

PLATEAUX, PLATES, ETC.

No. 1.

LARGE PLATEAU with raiſed medallion centre, diam. 18 in. Urbino ware—circa 1550. The medallion painted with Leda and the Swan. The reſt of the ſurface and the wide margin decorated with arabeſque ornaments—reverſe, yellow concentric lines. The arabeſque or more properly "groteſque" ornaments of this piece ("grotteſche") are particularly characteriſtic of the Urbino manufacture of the ſchool and period of the Fontana family. The works of Giovanni da Udine may be taken as the type of this ſtyle, which, as ſeen applied to Majolica ware, does not date much before 1540, being continued in uſe down to the middle of the ſeventeenth century. This claſs of Majolica has uſually a brilliant white ground, produced by painting over the ſurface of the ſtanniferous covering with the white enamel colour ("ſbiancheggiato") previous to the execution of the ornaments, increaſed brilliancy and tone being given by a final vitreous glaze.

No. 2.

LARGE PLATEAU, diam. 17 in. Faenza? or Caſtel-Durante?—circa 1500. In centre Arms of the Dukes of Urbino, of the Della Rovere dynaſty, ſurmounted by the ducal coronet, and ſupported by two female figures. The medallion centre is ſurrounded by three concentric zones of rich arabeſques: the firſt grounded in blue, the ornamentation conſiſting of chalices, winged dragons coupled together by finger rings, ſet with a ſharp pointed ſtone (device of the Dukes of Urbino), interwoven with elaborate foliated ſcroll work; the ſecond band, on the coved

ſide or ſunk part of the plate, is decorated with a running ſcroll in white enamel on the plain ſurface of the ware ("lavoro di ſopra bianco"); the outer zone is on the margin or border of the piece, and conſiſts of a running acanthus ſcroll on a ground of brilliant orange, interſperſed with amorini and various animals, and with circular medallions alſo containing amorini; reverſe of the piece decorated with deep blue concentric lines. The enamel glaze is of the moſt perfect quality, and the colours are unuſually brilliant and forcible. The name of the artiſt is unknown; ſeveral other pieces by the ſame hand are however extant, all of which by their great excellence bear teſtimony to the paramount ability of this early maſter.

No. 3.

LARGE PLATEAU, form "fruttiera," diam. 14 in. executed at Caſtel Durante—circa 1530. Subject—Olympus. Compoſition of many figures in an extenſive landſcape covering the entire ſurface of the piece; in the centre Apollo, around him poets and muſicians playing on various inſtruments; above, in the clouds, a choir of amorini. This piece is the work of an artiſt whoſe productions have conſiderable reſemblance to thoſe of Franceſco Xanto, but whoſe labours were probably of ſomewhat anterior date. It is one of the moſt important ſpecimens extant alike of the artiſt and the "fabrique."

No. 4.

LARGE PLATEAU, with raiſed medallion centre, diam. $14\frac{3}{4}$ in., executed at Gubbio by Maeſtro Giorgio. In the centre medallion are the arms of the Brancaleoni family; around it a wide border of arabeſque ornamentation, conſiſting of cherubs' heads, interlaced ſerpents with eagles' heads, painted in luſtre colours, on an alternate green and blue ground, the margin decorated with

an interlaced guilloche or ſtrapwork pattern on a ground of gold luſtre. This magnificent piece is one of the moſt important works of the early and beſt period of the maſter; it is unſigned, but may be referred to about the year 1520. The reverſe is decorated with a well-known interlaced knot pattern. The ruby luſtre is of the delicate pale roſe colour, met with as a rule only in his moſt finiſhed works.

No. 5.

LARGE PLATEAU, with raiſed medallion centre, diam. 17 in. Faenza?—circa 1520. The entire ſurface of the piece grounded in dark blue enamel; in the centre a coat of arms, with mantling, in proper colours, with a creſt of an angel holding up a ſcroll, on which is the word "Pax;" around it is a band or frieze of dancing amorini, again encircled by a wide border of arabeſque ornamentation. With the exception of the blazon in the centre, the decoration of this piece is executed in blue, heightened with white ("ſopra azzurro.") Reverſe richly ornamented with an imbricated pattern and ſcroll ornaments, a manufacturer's mark in the centre, conſiſting of a circle or ball painted yellow, interſected by a croſs, a point or pellet being placed in one of the quarters. The works of this "botega," or rather individual artiſt, are very numerous; they are nearly always marked with the device juſt deſcribed. The preſent is perhaps the fineſt piece by this maſter now extant. This pattern, or rather ſtyle of enrichment, is not met with much after 1530, having been introduced at leaſt as early as 1491. (See circular plaque, No. 120 in this Collection.)

No. 6.

LARGE PLATEAU, diam. 17¾ inch. Urbino,—circa 1550. Compoſition of numerous figures, Roman ſoldiers breaking down a bridge, ſurrounded by a fine double border of beautiful groteſques, painted "ſopra

bianco." On the reverſe is the inſcription, "Ceſar preſſo a Génaua rompe il ponte." Painted by the ſame hand as the two Pilgrims' Bottles, No. 92 and 93.

No. 7.

LARGE PLATEAU, form "bacile." Gubbio "luſtre ware." Diam. 17 in.—circa 1505. In centre, a female buſt portrait in profile, with fanciful headdreſs, accompanied by a ſcroll or banderole, on which is inſcribed, "Chi bē guida ſua barcha ēſe r in porto." Border of rayed compartments, filled in alternately with ſcale work and foliated ornamentation; the reverſe grounded in dull yellow enamel. This piece is a characteriſtic ſpecimen of a very fertile maſter, whoſe works, however, (never ſigned), afford the only information we have reſpecting him. They are executed on a white ground, in a firm, preciſe blue outline, ſhaded with the ſame colour, and profuſely enriched with a yellow irideſcent luſtre.

No. 7 (a).

LARGE PLATE, form "bacile." Diam. 14 in. Gubbio luſtre ware. By Maeſtro Giorgio—circa 1510. In centre a female buſt portrait, with a ſcroll, inſcribed "Puliſena . B." (Polixena bella), border of geometrical diapered ornament, reſembling a moſaic pattern. Eſpecially intereſting as being one of the earlieſt ſpecimens of Maeſtro Giorgio; executed in the ſtyle of the painter of the previous piece. Profuſely enriched with ruby and gold luſtres. The deſign is very ſimply outlined and ſhaded in blue in the ancient manner. Reverſe covered with yellowiſh white enamel.

No. 7 (b).

A LARGE PLATE, form "bacile." Gubbio luſtre ware—circa 1500-10, diam. 16½ in. Female buſt portrait, with ſcroll inſcribed, "Memento mei;"

border of ſcale-work pattern. Reverſe, yellow enamel. This piece is by the ſame hand as No. 7. The works of this maſter, eaſily recogniſable from their great ſimilarity one with another, are of frequent occurrence. The luſtre is heavier in tint and leſs brilliant than that of M. Giorgio; the ruby colour is never? found.

No. 7 (c).

SIMILAR LUSTRED "BACILE" PLATE, diam. 15¾ in. Female buſt portrait, with ſcroll, inſcribed, "Timor . domini . ſui . efilium ſuum." Border of foliated ornament. By ſame hand as the preceding piece.

No. 8.

LARGE PLATEAU, Urbino ware, diam. 18 in.—circa 1550. Subject—Moſes ſtriking the rock, (from a deſign by Battiſto Franco?) ſurrounded with wide border of groteſques on white enamel ground. Reverſe inſcribed, "Quando Moïſe precoſſe la pietra." A ſplendid ſpecimen of the beſt period of the Urbino fabrique.

No. 9.

LARGE PLATEAU, form "bacile," diam. 18 in. Buſt portrait of the painter Pietro Perugino, on a deep blue background, wide border of a wreath of foliage, with four circular medallions, in which are reſpectively painted, in their natural colours, a goldfinch, kingfiſher, groſbeak, and tomtit—circa 1520. This magnificent work muſt be regarded as an unique piece, executed entirely irreſpective of the uſual conditions of manufacture; it is painted by one of the moſt able of the Maeſtri-Majolicari, probably from a picture or drawing furniſhed by ſome one of the greateſt painters of the epoch. The date of the piece is about 1515-20, (Pietro died in 1524). The portrait of

Pietro is a well-known one; we know that his popularity with the young painters of the new ſchool founded by M. Angelo and Raffaelle, led them frequently to introduce his portrait into their works. Vaſari records that Lorenzo da Credi painted Perugino's portrait, and as in the preſent work he is repreſented much younger than he can have really appeared at the date aſſigned to the piece, it is juſt poſſible that this head may have been copied from Da Credi's portrait. From the analogy of ſtyle of execution and colour, this piece is believed to have been painted by the ſame artiſt who executed the celebrated plate acquired by the Marlborough Houſe Muſeum from the Bernal Collection, which repreſents a Majolica painter in his ſtudio, painting the border of a plate in the preſence of a richly-attired cavalier and lady; and alſo of another plate from the ſame collection, on which is repreſented the St. George of Donatello, from the bronze ſtatue in Florence. The latter were executed at Caffaggiolo, a villa of the Medici family, near Florence, where in all probability the enlightened princes of this powerful dynaſty had founded a private manufactory of Majolica ware. The artiſts of this "fabrique" were probably all of the ſame family, as we find ſeveral diſtinct hands making uſe of the ſame monogram on their pieces, ſometimes accompanied with the word "Caffaggiolo" or the letter "C." only;—to all appearance they were an offshoot from the Faenza ſchool. The preſent piece unfortunately has no ſignature or monogram; but in confirmation of the Tuſcan origin of this piece, it may be obſerved that the ſtyle of the border, which is very unuſual in Majolica ware, is imitated from the borders ſo much in uſe in the enamelled relief-ſculpture of the Della Robbia ſchool—a ſtyle which, at an earlier period ſtill, was made familiar to the Florentine artiſts in the works of Andrea Piſani and Lorenzo Ghiberti.

No. 10.

LARGE PLATEAU, with deep ſunk centre and wide border, diam. 18 in. Gubbio luſtre ware. Painted by Maeſtro Giorgio—reverſe, ſcrolls and interlaced knots, with the date 1530, and initials of M. Giorgio in luſtre colours.

In a medallion in the centre is a ſtanding figure of a ſaint, with two dogs, landſcape background, and the initials S. L. The drapery and nimbus of the ſaint are in the ruby luſtre. The cavetto of the plate forms a band of gold luſtre, and the wide border is decorated with arabeſques and medallions, on a blue ground; the ornamentation conſiſts of interlaced ſerpents, foliated ſcroll work, and amorini, with four large medallions ſurrounded with wreaths of green foliage; theſe contain:—Firſt, An amorino ſeated and holding an eel, which is ſliding through his fingers, and the motto "Coſì fugge la vita noſtra," (ſo flies our life). Secondly, Female buſt in blue outline, inſcribed "ſanta caterina;" this medallion is entirely waſhed over with tranſparent ruby luſtre, through which the outline of the deſign appears. Thirdly, Female buſt inſcribed "Fauſtina," ſimilarly grounded with gold luſtre. Fourthly, Laureated buſt of an Emperor, inſcribed "Hero rex," ſimilarly grounded with gold luſtre.

This is one of the largeſt and moſt important pieces of the Maſter known to exiſt, and is entirely from his own hand.

No. 11.

LARGE PLATEAU, diam. 15½ in.—circa 1560. Mutius Scaevola burning his hand before Porſenna, inſcribed on reverſe "Mutio che la ſua deſtra erante cocie." This ſubject is of very frequent occurrence in the Majolica wares of all periods.*

* In the firſt edition of this Catalogue this piece was attributed to the "botega" of Guido Fontana of Urbino, and ſuppoſed to be actually from the hand of his ſon Camillo. The author has ſince, however, found reaſon to

No. 11 (d).

PLATE, form "bacile," Gubbio luſtre ware. M. Giorgio?—diam. 11¾ in.—circa 1510-20. In centre a coat of arms; on a band within it is written the word "vaſo;"—border in compartments containing ſcroll foliage; the ornamentation executed entirely in ruby and gold luſtre, with blue lines and ſhading—reverſe, yellowiſh white enamel. This piece is probably one of the early unſigned works of the Maeſtro.

No. 11 (e).

PLATE, diam. 14 in.—M. Giorgio, dated 1525 and initialed. In centre medallion, an eſcutcheon of arms on rich golden luſtre ground. Wide border of running leaf ſcroll pattern in yellow and ruby luſtre, outlined and ſhaded with blue on white ground. Reverſe, ſcrolls and interlaced patterns in luſtre tints.

No. 11 (f).

LARGE PLATEAU, form "fruttiera," diam. 16 in. Faenza ware—circa 1520-30. The ſurface of this piece is entirely covered with a compoſition of the Gathering of the Manna, probably a "paſticcio," or partial copy after Raffaelle. This magnificent piece is unqueſtionably one of the moſt perfect ſpecimens of the "Majolica iſtoriata" extant—the force of tint, variety, and harmony of the colouring are moſt remarkable, many paſſages being in this reſpect of exquiſite beauty. It is executed with unuſual care, and the manufacture of the piece has been attended with perfect ſucceſs. The name of the artiſt is not known. Several other pieces by the ſame hand are, however, extant;

miſtruſt his judgment on this point, and to feel doubtful whether the execution of the painting ought not rather to be aſſigned to Girolamo Lanfranco of Peſaro; peculiarities in the ſtyle of the painting ſeem to connect it with both theſe notable Maeſtri.

all of which are of high claſs. At the bottom of the compoſition, painted on a ſtone, is a monogram unfortunately blurred by the flowing of the enamel glaze; it, however, appears to have been the initials F. B., which is the ſignature found on ſeveral of the pieces alluded to. Reverſe, without decoration.

No. 11 (g).

LARGE PLATEAU, form "bacile," Gubbio luſtre ware, by Maeſtro Giorgio. Diam. 14½ in.—circa 1500-10. In centre a medallion with an amorino riding on a unicorn, encircled by concentric bands of ruby luſtre and diaper decoration;—the cavetto of the plate is enriched with oval ſunk pools or gadroons grounded with gold luſtre, wide border of ſcalework pattern in ruby and gold. One of the moſt quaint and beautiful, and, at the ſame time, earlieſt examples of the maſter. Unſigned. Reverſe, concentric circles in ruby.

No. 12.

LARGE PLATEAU, form "bacile." Gubbio luſtre ware—circa 1490-1500, diam. 14¾ in. Subject—Two horſemen in richly decorated armour, one bearing a lance, and the other a banner; border of foliated ornament; the deſign executed entirely in brilliant gold luſtre on white ground, outlined with deep blue. Reverſe grounded in yellow enamel. The luſtre colour in this piece is of unuſual brilliancy, and the blue outline and ſhading of correſponding intenſity in tint.

No. 13.

LARGE PLATE, form "bacile," Gubbio luſtre ware, diam. 16½ in.—circa 1490-1500. The ſunk centre of this piece is entirely filled with a large crowned eagle (arms of Montefeltro)—border of rays and floriated ornament. Reverſe, yellow enamel; brilliant gold and ruby luſtre, with blue outline on white. By ſame hand as the preceding piece.

No. 14.

LARGE PLATEAU, Gubbio luſtre ware, diam. 16 in.—circa 1490-1500. Female buſt portrait in profile, with a ſcroll on which is inſcribed "chi a tempo non dorma." On the lady's ſleeve is a device of a burning heart, bound round with a cord; border of ſcroll and palmette ornaments. This piece is executed entirely in ruby luſtre, and blue outline and ſhading. Reverſe, numerous concentric lines in ruby. By ſame hand as the two previous pieces. This ancient artiſt, there is every reaſon to believe, was the maſter, or, at any rate, the immediate predeceſſor of Giorgio, and it is preſumed that he was the inventor of the ruby luſtre, his pieces being the earlieſt in date on which this celebrated pigment has, as yet, been obſerved to occur. Both the luſtre tints are unuſually brilliant, the gold or yellow (ſee previous pieces) ſurpaſſing even that of Giorgio; the ruby inclines to orange or copper colour, as contraſted with the more perfectly developed pigment of Giorgio. The blue colour has a peculiar ſtrength and power of tint, being of a full dark indigo; this peculiarity alone rendering the works of this maſter eaſily recogniſable. His ſtyle of execution is ſimilar to the early manner of Giorgio, manifeſting, perhaps, greater force and preciſion of outline, though with the ſame careful, timid modelling or ſhading in the ſimple blue pigment, which, as uſual with the early Gubbio maſters, is the only colour employed in the fleſh. The three pieces of this maſter are all of them ſplendid ſpecimens.

No. 15.

PLATE, Gubbio luſtre ware, diam. 11½ in., Maeſtro Giorgio—dated 1526, and ſigned "M° G° da Ugubio."* In centre an amorino ſwinging on the

* See fac-ſimile of ſignature, Appendix A.

branch of a tree, painted in grisaille, the cavetto of the plate grounded with gold lustre, and with wide border of scroll and palmette ornament, richly lustred with gold and ruby on blue ground. This piece is probably from the hand of Maestro Cencio.

No. 15 (h).

PLATE, Gubbio lustre ware, diam. 11½ in. M. Giorgio,—unsigned. Same pattern as the preceding piece. In centre an amorino with a dog. Painted by M. Giorgio himself, and apparently rather an early specimen of this well-known type.

No. 15 (i).

PLATE, form "fruttiera," Gubbio lustre ware, Maestro Giorgio, diam. 9½ in. In centre Cupid with a bow and quiver; wide border of military trophies on blue ground, richly lustred. Reverse, rude scrolls in lustre. A late piece of the Giorgio fabrique. Circa 1535.

No. 15 (j).

FLAT PLATE, Gubbio lustre ware, diam. 10¾ in., Maestro Giorgio. Similar pattern to the preceding piece. In centre an amorino with orange drapery—dated 1537, and initialed by Giorgio. This and the preceding piece were probably painted by some workman employed in the botega of the maestro.

No. 15 (k).

PLATE, Gubbio lustre ware, diam. 9½ in. Maestro Giorgio; dated 1528, and initialed. Similar pattern to No. 15 and 15 (h). In centre medallion, an amorino supporting a column, on ground of gold lustre. Reverse, marginal lines on yellow lustre. This piece is probably the work of Maestro Cencio.

No. 15 (l).

PLATE, Gubbio? luſtre ware, diam. 10 in. Same type as preceding piece; in centre medallion an amorino with a bow, painted in griſaille on ruby ground; border of ſcroll ornament on blue. Reverſe, ſigned with an N, and decorated with ſcrolls in luſtre. School of Giorgio. The execution of the amorino is in imitation of the manner of Cencio, but much feebler in deſign. This ſpecimen is an unuſually excellent piece of this well-known hand.

No. 15 (m).

PLATE, Gubbio luſtre ware, diam. 10¼ in. Maeſtro Giorgio.—Dated 1526, and ſigned "M°. G°. da Ugubio." Same type as preceding pieces. In centre an amorino finely drawn, with ruby-luſtred drapery on a ground of yellow luſtre; border of elaborate ſcroll-palmette, and interlaced knot ornaments in brilliant luſtres on blue. This beautiful ſpecimen, executed in a year in which the maſter ſeems to have attained to the ſummit of his powers, is remarkable for the profuſion and brilliancy of the luſtre tints, no leſs than for its unuſually careful and finiſhed manipulation.

No. 16.

PLATE, form "fruttiera," diam. 11¼ in., Gubbio luſtre ware.—Maeſtro Giorgio;—initials "M. G." on reverſe, and date 1522. Subject—Fight for the ſtandard; compoſition of three mounted cavaliers, one of whom, bearing a ſtandard, is attacked by another with a ſtiletto; the third, alſo engaged in the mêlée, is habited in Roman armour, and has a commander's bâton in his hand; two ſlain ſoldiers, with bucklers and other arms, are being trampled under foot, while on the left a foot ſoldier is ſeen fleeing away. Landſcape background, the ſky grounded dark blue, powdered

with ſtars in luſtre colour. The piece is very profuſely luſtred, the ruby tint being applied in maſſes; the painting is from the hand of Giorgio, in the uſual timid careful ſtyle of his early and middle period. This compoſition is taken from an early Italian print by an unknown maſter, of which an impreſſion is preſerved in the print room of the Britiſh Muſeum. Reverſe, rude ſcrolls, alternating with interlaced knots, with date and ſignature in luſtre colours.

No. 16 (n).

LARGE PLATE, form "fruttiera," Gubbio luſtre ware. M. Giorgio, diam. 12¼ in. A proceſſion of ſix warriors in antique armour, carrying banners, (on white ground.) Reverſe, decorated with oblique ſpiral gadroon ornamentation in ruby luſtre, the monogram of M. Giorgio, and date 1520. The unuſual brilliancy of the luſtres is eſpecially remarkable. Pieces dated in this year (1520) are very rarely met with.

No. 17.

PLATE, form "fruttiera," diam. 10 in., finely luſtred. Subject from the hiſtory of Jaſon; reverſe, ſcroll ornaments in luſtre colours, ſame pattern as M. Giorgio's, with the ſignature N. and date 1540. This piece is one of a numerous claſs of works, all apparently by the ſame hand, and as evidently imitations of the ſtyle and technical peculiarities of Giorgio. The preſent example, and indeed the ſpecimens generally, are richly decorated with the ruby and yellow luſtres, the former tint being, perhaps, heavier and leſs brilliant than that of M. Giorgio. In the abſence of any direct clue to the origin of theſe pieces, it is conjectured that they were the production of ſome ſcholar or workman of Giorgio, who had ſucceeded in diſcovering the ſecret of the luſtre colours. It is moſt likely that the place of their manu-

facture was Gubbio; they are always coarſer in deſign and ruder in execution than the genuine works of the maſter, and even when not initialed by the N, on the reverſe of the pieces, may be diſtinguiſhed by the peculiarity of the fleſh tints, which are heavily outlined or ſhaded with deep olive, and crudely heightened in the lights with white enamel.

No. 17 (o).

PLATE, form "fruttiera," diam. 10¼ in., Gubbio luſtre ware. M. Giorgio; dated on reverſe, 1526, and ſigned, "Mº. Gº da Ugubio." Subject—Abraham offering up Iſaac. In the lower part of the compoſition, which comprehends a double action, Abraham is ſeen with a falchion in his hand, purſuing Iſaac, who is endeavouring to eſcape from him; in the upper part the ſacrifice of Iſaac appears about to be conſummated. Richly luſtred, the drapery of Abraham being grounded in a full maſs of ruby, glazed over blue outline and ſhading, which cauſes the luſtre to aſſume a warm purple hue; the piece is probably by the hand of Maeſtro Cencio, Giorgio's ſon. Reverſe, the uſual iſolated ſcrolls and ſignature in yellow and ruby luſtres.

No. 18.

PLATE, form "fruttiera," diam. 10¼ in., Gubbio luſtre ware. M. Giorgio; date about 1520-25. Subject—The Virgin and Child ſeated on a throne, in an Italian architectural interior; through the interſtices of the columns in the background an extenſive landſcape, with rivers meandering; the ſea, with ſhips, in the diſtance. The group of the Virgin and Child is evidently after Raffaelle, and has conſiderable reſemblance to the Madonna da Foligno; the drapery of the Virgin, the chequered pavement, the columns, and other details of the architecture, are enriched with the ruby and gold luſtres, in unuſual quantity and of the moſt

brilliant and harmonious tones. Reverſe, ſcroll decoration in gold luſtre, and although not ſigned, there is no doubt but that this is a ſpecimen of Giorgio's middle period.

No. 19.

PLATE, form "fruttiera," diam. 10 in.—circa 1530. Full-faced buſt of a young girl, on dark-blue ground, powdered with luſtre ſtars, and with the inſcription "Amaro chi me amara," (I will love whoever loves me,) alſo in luſtre. This beautiful piece, one of the choiceſt morceaux in the collection, is by an artiſt, who appears to have ſpecially devoted himſelf to painting portraits for this deſcription of piece, ("Majolica Amatoria"), intended as lovers' preſents;—there is as yet no clue to the name or "locale" of this able painter; his manner bears a certain reſemblance to that of the artiſt working with Maeſtro Giorgio, and who is believed to be his ſon Cencio; the colouring is, however, warmer, more tranſparent, and the execution more maſterly than that of the latter. The piece was certainly luſtred either by M. Giorgio or the maſter of the monogram "N."

No. 20.

PLATE with ſunk centre, and wide margin, diam. $9\frac{1}{2}$ in., Gubbio luſtre ware. M. Giorgio. In centre a ſtar or roſette; border, foliated decoration in gold and ruby luſtre, outlined and ſhaded with blue on white ground. Reverſe, concentric lines in ruby. An early piece of the maſter, probably dating about 1520.

No. 20 (p).

DEEP BOWL-SHAPED FRUTTIERA, diam. $10\frac{1}{4}$ in., Gubbio? raiſed luſtre ware. In the raiſed centre is a figure of St. Sebaſtian in relief, and the

border has pine cones and circular boſſes alſo raiſed; richly luſtred with deep yellow and ruby, and rudely outlined and waſhed with blue on white ground. This ſtyle of piece, in which the ornamentation is ſlightly in relief, was evidently purpoſely deſigned to diſplay the luſtre colours in their greateſt brilliancy; the majority of them are by the ſame hand, (the artiſt ſigning his pieces with an N), and generally date between the years 1530 and 40. Reverſe, ſlight ſcrolls in luſtre.

No. 20 (q).

SIMILAR DEEP BOWL-SHAPED "fruttiera," diam. 8 in. In centre a raiſed figure of St. Francis receiving the ſtigmata; border of raiſed pine cones, and foliated ornament in luſtres; by ſame hand as previous piece. Reverſe, plain—circa 1535.

No. 21.

PLATEAU, with raiſed medallion centre, diam. 12½ in., Gubbio luſtre ware, M. Giorgio—circa 1520. In centre a rabbit,—border and margin of geometrical foliated diaper ornament, ruby and gold luſtre, outlined and ſhaded with olive on white ground. Reverſe, concentric lines in ruby. An early unſigned piece of the Maeſtro, (before 1520.)

No. 22.

LARGE PLATE, Gubbio luſtre ware, diam. 12 in. Maeſtro Giorgio,—dated 1522. Arms of Urbino, (of Duke Franceſco Maria the Firſt) ſurmounted by the ducal coronet, and ſurrounded by elaborate arabeſques on a blue ground covering the entire ſurface of the piece. The ornamental details conſiſt of dragons, interlaced ſerpents, ſphinxes, maſks, military and muſical trophies, garlands, inſcribed cartouches, &c.; they are almoſt entirely grounded in

the ruby and yellow luſtres, exhibiting a perfect blaze of the moſt brilliant "reflet." The date 1522, and the following inſcription, are written under the glaze on ſeparate ſcrolls or cartouches:—"Amor."—"Penſa a dios"—"aiurai felice." The reverſe is decorated with concentric lines of yellow luſtre, but is without ſignature. This moſt precious ſpecimen is perhaps for the fine diſtribution, abundance and perfection of the luſtres, unſurpaſſed by any other piece of the Maeſtro now extant.

No. 23.

FLAT PLATE, Gubbio luſtre ware, diam. 10 in. Maeſtro Giorgio. Shield of Arms, with a large ſcroll banderole, on which is inſcribed "Viva, Viva, in eternum;" the reſt of the ſurface filled with cherubim, two large cornucopiæ with flames iſſuing from them, ribbons, and other arabeſque details, on a deep blue ground; the heads of the cherubim are delicately modelled in fleſh tints of blue, glazed with light orange, and the remainder of the ornaments are grounded in the full luſtre tints. This piece in beauty of execution and effect, equal to the preceding, is alſo decorated on the reverſe with concentric lines of ruby luſtre, and has the uſual ſignature of the Maeſtro in the centre, but is without date. It is probably ſomewhat anterior to that of the previous ſpecimen. (1518-20?)

No. 24.

DEEP PLATE, with wide border, diam. 10½ in., Gubbio luſtre ware, M. Giorgio—circa 1520. In the medallion centre is a cartouche with the word "viva" in luſtred characters; the cartouche relieved on a background of ſcalework; the "cavetto" of the plate is grounded with the gold luſtre, and the border is decorated with oblique radiating leaves, alſo in luſtre tints, the general effect being ſkilfully enhanced by zones and touches of ruby;

the ſurface of the plate is almoſt covered with luſtre. Reverſe, concentric lines in ruby.

No. 25.

PLATE, form "fruttiera," richly luſtred, diam. 10½ in. Subject, Perſeus and Andromeda—circa 1540. This piece is clearly in the category of the works believed to have been luſtred by Maeſtro Giorgio for an outlying maſter or fabrique. The ſtyle of the piece, irreſpective of the added enrichment in luſtre, is ſomewhat ſingular, the drawing of the figure is unuſually careful and correct, the colouring feeble and diſcordant, the fleſh being ſimply ſhaded in browniſh yellow, heightened with a cold heavy white enamel, whilſt the rock to which Andromeda is tied is painted with patches of intenſe black colour and raw orange, forming a violent contraſt with the delicate tints of the nude figures. Certain peculiarities ſeem to point to Caſtel Durante as the locality of production of this piece; but, on the other hand, the work has every appearance of having been originally executed with a view to receive the luſtre decoration, which is applied with judgment and unuſual care—to a certain extent correcting the patchy effect previouſly noticed. The reverſe has the uſual rude ſcroll pattern of the Giorgio fabrique; in the centre is the inſcription "Perſeo e Andromeda," written in blue by the original painter of the piece.

No. 26.

DEEP PLATE, or "fruttiera," Gubbio relievo luſtred ware, diam. 9¾ in.—circa 1530. Medallion in centre, containing an "Agnus Dei" in relief. Border of raiſed acanthus leaves; rich gold and ruby luſtre, on white ground, lined and ſhaded with blue. Reverſe, ſlight ſcrolls in ruby, with the initial N. (School of M. Giorgio.)

No. 27.

PLATE, diam. 11¼ in., Gubbio luſtred ware—dated 1539. The ſtory of Narciſſus. Compoſition of ſix figures in an elaborate landſcape, richly heightened with luſtre colours. Reverſe, the uſual ſcrolls of the Giorgio fabrique. By ſame hand as No. 17.

No. 28.

DEEP TAZZA, or "fruttiera," with raiſed medallion centre, around which are concave waved ſpiral flutings, the border of the piece cut or ſcolloped,—Faenza ware?—circa 1520-30. In the medallion centre is a ſtanding figure of a ſaint, habited in the coſtume of a monk, and holding a book and a croſs (St. Francis?)—landſcape background; the fluted ſurface and margin of the remainder of the piece alternately grounded in deep blue and orange, on the former of which is painted running ſcroll foliage, in yellow; and on the latter, ſimilar ſcrolls in white ſhaded with blue. Reverſe, alternate parallel blue and orange lines, arranged ſpirally in the direction of the fluting. The works of this maſter are numerous, and reſemble each other ſo cloſely as to be always eaſily recogniſable. The pattern, indeed, ſeems to have been a "ſpecialty" of this particular artiſt; the pieces are always executed with great delicacy, the figure ſubjects in the medallions being well drawn, and painted in a finiſhed and ſpirited manner.

No. 29.

FLUTED TAZZA or "fruttiera," diam. 10½ in., Urbino ware—circa 1560. In the centre medallion a male claſſical figure ſeated in a landſcape; wide border of groteſques on brilliant white enamel ground. The glaze and enamel colours of this piece are unuſually perfect.

No. 30.

TAZZA or "fruttiera," diam. 11¼ in., finely enriched with luſtre colours, dated 1541, manufacture unknown (Peſaro?) This ſpecimen is one of the claſs of pieces already alluded to, as having been luſtred in the "botega" of Maeſtro Giorgio for the artiſts of other manufactories. The ſubject repreſents the birth of Adonis, compoſition of ſeven figures in a landſcape, occupying the entire ſurface of the piece. The painting, though expeditious, is maſterly, and the colour is unuſually rich and harmonious. Reverſe, the uſual ſcroll ornamentation, the date 1541 in ruby, and the inſcription "Naſimento d' Adonis" in black—the latter, as uſual, written by the painter of the piece.

No. 31.

PLATE, form "bacile," diam. 11¼ in., Gubbio luſtre ware, Maeſtro Giorgio?—circa 1500. In centre claſped hands, the male hand adorned with a thumb ring, that of the female with two rings on the ſecond and two on the fourth finger; above them a heart in ruby luſtre transfixed with arrows; underneath the hands is a fire, the flames in yellow luſtre—border of painted rays—luſtres on white ground, with delicate blue outlines and ſhading. This piece is probably one of the earlieſt works of M. Giorgio, and is an intereſting ancient example of an "amatoria" piece. Reverſe, yellow enamel.

No. 32.

PLATE, diam. 10¼ in. luſtred ware, ſchool of M. Giorgio, ſubject allegorical. A female figure ſeated, is converſing with a man habited in the coſtume of the ſixteenth century, and holding a halberd. Various animals, a horſe, bull, dragon, peacock, &c., are advancing towards the

group; landſcape background,—richly luſtred. Reverſe, rude ſcrolls in luſtre. By ſame hand as No. 27.

No. 33.

TAZZA "fruttiera," emboſſed luſtred ware, Gubbio—circa 1520. In centre a heart transfixed by a dagger and a dart in the midſt of flames, above it two eyes; border of raiſed pine cones or eggs, with foliated ornaments, rich ruby and gold luſtres on white ground, outlined and ſhaded with blue. Apparently a very early ſpecimen of the raiſed or emboſſed ware.

No. 34.

TAZZA, "fruttiera," Gubbio luſtre ware—circa 1520-30. In medallion centre a profile buſt of a man, the head painted in griſaille, drapery in ruby, border of ſcroll foliage in luſtre on white ground, ſhaded with blue. Reverſe, ſigned with an N. It is difficult not to believe that this piece is by the ſame hand which executed Nos. 38 and 38 (t), the latter being initialed by M. Giorgio, and believed to be the work of his ſon Cencio. (It has more than once occurred to the author of this catalogue, that the N may in reality be the monogram of Cencio (Vincentio), containing as it does the three letters VIN.)

No. 35.

PLATE, diam. $9\frac{3}{4}$ in., Gubbio luſtred ware—circa 1520-25, Maeſtro Giorgio. In centre a female buſt portrait on a blue ground, with the initials B. B. in luſtre colours, border ornamented with circular pools, or depreſſions grounded in luſtre, blue grounding or ſhading. The portrait is executed in the uſual greeniſh grey chiaro-ſcuro tints, thought to indicate the work of Maeſtro Cencio; the careful

drawing and execution would ſeem to denote it to be an early eſſay of the maſter. Reverſe, concentric lines of gold luſtre.

No. 36.

BOWL, or deep "fruttiera," luſtre ware, manufacture uncertain, (Gubbio or Deruta?)—circa 1490-1500, diam. 8½ in. In the centre is the ſacred monogram I. H. S. in relief, outlined in blue and grounded in luſtre colours; border of oblique concave depreſſed gadroons and circular ſinkings, likewiſe grounded in luſtre, blue outline and ſhading on white ground. This beautiful piece is remarkable for the full orange ruby luſtre and the brilliant white enamel ground forming the glaze or covering of the ware. Reverſe, oblique ſpiral ſcroll ornaments and marginal lines in luſtre.

No. 36 (s).

DEEP "FRUTTIERA," diam. 8¾ in. Gubbio? emboſſed luſtred ware—circa 1520? In centre the ſacred monogram in relief, ſurrounded by rays, border of raiſed acanthus leaves, alternating with pellets; the relief ornamentation is grounded in gold and ruby luſtres, on a white ſurface of great purity and brilliancy. This exquiſite little piece exhibits the full power obtainable by the introduction of the luſtre tints, in a degree, perhaps, unſurpaſſed by any other example in the collection; the yellow luſtre has a full rich golden tone, and the ruby a pure vivid red, peculiar to this ſpecimen. It is evident that the perfection of the pigments here ſeen is in great meaſure due to the fine quality of the enamel glaze on which they are applied. The entire arrangement of the ornamentation, moreover, ſhows a perfect appreciation of the decorative uſes of the luſtre colours; and on the whole, although evidently manufactured in an expeditious manner as an object of commerce, this ſpecimen is a maſterpiece of the Ceramic art. It is difficult to determine whether

it is by the ſame hand, as the many ſpecimens of nearly ſimilar deſign; if ſo, it muſt evidently be regarded either as an iſolated inſtance of unuſual perfection, or as one of a more coſtly claſs, which, from its comparative limited manufacture, has now become very rare.

No. 37.

PLATE, enriched with luſtre tints, diam. 9¼ in.—dated 1549. The ſubject, which covers the entire ſurface of the plate in the uſual ſtyle of the Urbino "iſtoriati" pieces, is from Arioſto, and repreſents Rogero delivering Angelica. In the centre, Angelica is ſeen bound to a rock, whilſt a huge monſter, apparently arreſted in its advance, turns towards Rogero, who is ſeen deſcending to the attack on a hippogriffin; on the oppoſite ſide is a galley with three figures, and in the background rocky iſlands in the ſea, with the ſun riſing. The author is inclined to attribute the painting of this beautiful plate to the celebrated Maeſtro, Orazio Fontana, of Caſtel Durante and Urbino. The careful drawing, brilliancy, and true artiſtic feeling in the colouring—evinced in many circumſtances of detail—are entirely conſiſtent with the general ſtyle of the ſeveral initialed ſpecimens of the Maeſtro, latterly identified in various collections.* The luſtre colours, on the other hand, have all the characteriſtics of Maeſtro Giorgio, and were doubtleſs applied in his botega. This is not the firſt piece thus conjointly executed which has been noticed. The reverſe has the uſual luſtre ſcroll pattern of the Giorgio fabrique, with the date 1549 faintly written in ruby, whilſt the inſcription "Angellica ligata al duro ſcoglio" is written in blue by the painter of the piece.

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* See Appendix B.

No. 38.

PLATE, diam. 9 in., Gubbio luſtre ware. M. Giorgio. In centre a male head in profile, painted in griſaille on ground of gold luſtre, wide border of arabeſque ornamentation in griſaille, heightened with gold and ruby luſtre on blue ground. The motives of the ornamentation are ſphinxes, cornucopiæ, maſks, ſcrolls, ſtrapwork, &c. Reverſe, ſcrolls in luſtre, the date, 1531, and initials of Maeſtro Giorgio.* This piece is apparently executed by M° Cencio.

No. 38 (t).

PLATE, diam. 9 in. Maeſtro Giorgio. Similar pattern to preceding ſpecimen. In centre a female profile buſt with a ſcroll, on which is inſcribed "Daniella Diva." In the upper part of the arabeſque border a burning heart pierced by a ſcroll or banderole, on which is inſcribed "oime;" on a ſhield is the date 1530. Reverſe, ſcrolls in ruby, the date 1531, and initials of M. Giorgio. This piece, or one of preciſely ſimilar deſign, is deſcribed in Paſſeri's work on the Majolica.

No. 39.

TAZZA, or "fruttiera," Gubbio luſtre ware, diam. 9 in. The head of St. John the Baptiſt in a Charger, on a deep blue background, diapered with ſcrolls in ruby luſtre; above is a pendant garland of green leaves and fruit, and on one ſide a croſs and banderole inſcribed "ecce-agnus-dei." Reverſe, Giorgio ſcrolls; the date 1535, and initial N in luſtre.†

No. 40.

PLATE, diam. 10¾ in. Urbino ware, "Majolica iſtoriata,"—circa 1570. Latona changing into frogs the

* See fac-ſimile of ſignature, Appendix A.

† See fac-ſimile of monogram, Appendix A.

peaſants who had inſulted her. Reverſe, inſcribed " La dea Latona."

No. 40 (u).

PLATE, diam. 11 in., Urbino ware,—circa 1560-70. Jacob bleſſing his Sons, (Gen. xlix.) compoſition of ten figures. Inſcribed on reverſe, " Jacobbe."

No. 40 (v).

PLATE, Urbino ware—circa 1570, diam. 10½ in. Subject, a Sacrifice;—compoſition of ten figures, inſcribed on reverſe, " Il Sagrefitio."

No. 40 (w).

PLATE, Urbino ware, diam. 10¼ in.—circa 1570. Minerva and the Muſes,—compoſition of eight figures. Inſcribed on reverſe, " Le Nove(?) muſe."

No. 40 (x).

PLATE, Urbino ware, diam. 10½ in.—circa 1570. The Sons of Jacob,—compoſition of eleven figures. Inſcribed on reverſe, " Li figlioli de Jacobbe."

No. 40 (x).

PLATE, Urbino ware, diam. 10¾ in.—circa 1540. Alexander viſiting Diogenes,—compoſition of ſix figures. In the upper part of the piece a ſhield of arms quartering Della-rovere and Montefeltro, with creſt of a ſavage man's arm brandiſhing a dagger, and motto on a ſcroll " Sapies domini ſitur aſtris."

No. 41.

SMALL PLATEAU, diam. 10 in., Gubbio or Peſaro? luſtre ware—circa 1500-10. Medallion in centre containing a female profile buſt with a vertical

plant, or branch of a flowering ſhrub; border of foliated ornament and geometrical arabeſque; yellow and pale ruby luſtre, outlined with blue on white, or pale blue ſhaded ground. Reverſe, concentric lines in yellow luſtre. It ſhould be obſerved that this is the firſt ſpecimen of this Maeſtro which has fallen under the author's notice on which the ruby luſtre has been found.

No. 42.

PLATEAU, with raiſed medallion centre. Gubbio? luſtre ware, diam. 11½ in.—circa 1500-10. In centre, female profile buſt, border of foliated ornament, ſcale pattern, &c. in compartments; ſimilar in deſign to the preceding piece, and painted by the ſame hand, but luſtred in yellow or gold colour only. The yellow luſtre of this period, common apparently to the preſent and three or four other Maeſtri, although leſs pleaſing in its poſitive tint than the luſtres of M. Giorgio, being of a dull or dirty yellow colour, is ſuperior to nearly every other pigment of this nature in reſpect of the extraordinary "reflet" or irideſcence, which aſſumes all the priſmatic variety of colours of mother-of-pearl—this is in fact the true "luſtro Madreperla" of the Italians.

No. 43.

PLATE, diam. 9 in.—circa 1530. Arabeſque ornamentation on blue ground; in centre a ſphinx ſeated on a tablet on which are the letters ·S· P· Q· R· ſurrounded by ſcroll foliage, cornucopia, maſks, and military trophies. The dry preciſe ſtyle of execution, and the predominance of crude blue and yellow in the colour of the piece, indicate Deruta as the place of manufacture; the enamel glaze has likewiſe the ſame dull greyiſh tint and opacity which characteriſe many of the ſigned pieces of that fabric. Reverſe no decoration.

No. 44.

FLUTED TAZZA, or "fruttiera," diam. 10 in. Faenza?—circa 1530. In centre a claſſical profile buſt with cartouche inſcribed "Flamino;" border in compartments, grounded alternately, in blue, green, and yellow, with ſcroll foliage in yellow. By ſame hand as No. 28.

No. 45.

PLATE, "fruttiera," diam. 8¾ in.—circa 1540. Manufacture uncertain. Profile buſt of a warrior with a fanciful helmet; on an interlaced ribbon ſcroll is inſcribed "oritia"—dark blue background, no border. Reverſe plain.

No. 45 (aa).

SIMILAR PLATE, "fruttiera," diam. 9 in. Manufacture uncertain. Buſt of a young man in coſtume of ſixteenth century, with ſcroll inſcribed "Capitanio gentile;" companion ſpecimen to preceding piece, and executed by ſame hand. Reverſe no decoration.

No. 45 (z).

PLATE, form, tazza or "bacile," "majolica amatoria," diam. 9 in. Faenza? ware—circa 1540. Female full-faced buſt portrait, with an interlaced ribbon ſcroll, inſcribed "Silvia Bella;" blue background. A beautiful gift or "amatoria" plate, of brilliant and harmonious colouring, by a maſter whoſe name is not known. Reverſe, no decoration.

No. 46.

LARGE PLATEAU, diam. 16½ in. Urbino ware—circa 1540-50. Battle of the Iſraelites againſt the Amorites; Joſhua commanding the Sun to ſtand

ſtill. Compoſition of many figures, horſes, &c. covering the entire ſurface of the piece; in the upper part a ſhield of arms. Reverſe inſcribed "Cū Joſue bellū eſſet victorū & noteſceret orationib ſolem firmauit."

No. 46 (bb).

LARGE OVAL PLATEAU, length 19½ in., width 18 in., Urbino ware—circa 1540-50. Subject, a Battle—being a crowded compoſition of many figures and horſes; in part a paſticcio from Raffaelle's Battle of Conſtantine. Reverſe, plain. This important piece may probably be from the "botega" of Orazio Fontana, though it is certainly not from the hand of the Maeſtro himſelf.

No. 46 (cc).

LARGE PLATEAU, diam. 17 in., Urbino ware—circa 1550-60. Subject—The Taking of Alba;* in the centre a wide river divides the compoſition into two parts; on each bank are oppoſing armies: in the lower part of the compoſition the attacking party appears to have made an attempt to croſs the river by means of rafts or pontoons, which has apparently failed, being vigorouſly oppoſed by the enemy with a battery of cannon eſtabliſhed on the oppoſite bank; higher up, however, and ſimultaneouſly, the river is being forded, the aſſailants having apparently ſucceeded in landing a body of men, who are proceeding to attack the city, whilſt the attention of its defenders is occupied by the engagement lower down. On the reverſe is inſcribed, "la preſſa dalba."

* Qy. Alba in Piedmont? M. Soulages calls this ſubject "a battle in Saxony gained by the Count Andriano in 1547."

No. 46 (dd).

LARGE PLATEAU, diam. 17 in., Urbino ware—circa 1540. Lucretia killing herſelf in the preſence of a concourſe of Roman citizens. Compoſition of ſixteen figures; in the background a portico or colonnade of Roman architecture. Inſcribed on reverſe, "M. che e morire che vivare cō vergona." This important ſpecimen is one of the moſt carefully-executed ſpecimens of the "Majoliche Iſtoriate."

No. 47.

LARGE PLATEAU, diam. 19¼ in., Caffaggiolo or Faenza ware—circa 1510? Pope Leo the Tenth, ſeated in a rich chair or throne, on a platform or palanquin, borne on men's ſhoulders, is carried in proceſſion, accompanied by cardinals riding on mules, and a numerous retinue of eccleſiaſtics, officials, guards, &c. In the foreground, marching at the ſide of the main proceſſion, is a regiment of halberdiers in parti-coloured coſtume, headed by a drummer and fifer, and an officer bearing a banner charged with the "palle" of the Medici family; the main proceſſion is headed by a cavalier riding on an elephant richly capariſoned. Immediately behind the Pope appears a column of pikemen with an enſign at their head, alſo bearing the banner of the Medici family. The Pope is repreſented in the act of benediction; he wears the papal tiara and a rich cope of diapered cloth of gold, faſtened by a large circular morſe or fibula; in his left hand he holds an object which reſembles an orb or ball of cryſtal; the fingers of both hands are covered with numerous rings. The compoſition contains upwards of fifty figures, executed in colours on a dark blue background. The figure of the Pope has every appearance of being an authentic portrait, and the heads of ſeveral of the cardinals and attendants have marked individuality of expreſſion. Amongſt the fol-

lowers is a Turk, with red hair and a long beard, and wearing a high-crowned turban. The reverſe of the piece has concentric lines in blue, and is ſigned with a large P.

Many concurrent indications leave little doubt but that this curious hiſtorical monument was executed at the manufactory of Caffaggiolo, a caſtle of the Medici, near Florence, where is ſuppoſed to have exiſted a fabrique ſupported by that celebrated family. The execution of the piece is haſty, and inferior to the compoſition; the profuſion of the rare red enamel colour, the uſe of which is believed to be almoſt excluſively confined to this fabrique and that of Faenza, is remarkable; the colour, though known to the Majolica artiſts of other localities, being ſeldom or never employed on account of the difficulty of its application, and the uncertain action of the fire upon it.

No. 48.

PERFORATED TRAY or Baſket, with two handles, diam. 12 in.—circa 1700. In the centre is a cartouche, with the initials S. A. G. S., probably thoſe of the perſon for whom the piece was fabricated; it is coarſely painted with ſcrolls in blue and crude yellow, outlined with Manganeſe brown.

This piece may poſſibly be of the fabrique of Savona.

No. 49.

PLATE, "fruttiera," diam. 9¾ in.—circa 1540. Manufacture uncertain. Female buſt portrait, (ritratto amatoria?) on blue background, with ribbon ſcroll inſcribed "Silvia diva mirabella"—either by ſame hand as the fine plate, No. 19, or an imitation of the ſtyle of this maſter, by the painter of the pieces No. 45, and 45 (aa).?

No. 50.

PLATE, " fruttiera," diam. 10 in., Deruta (near Perugia) luſtred ware—circa 1530. Hercules and the Nemean lion ; painted with a predominance of blue and pale green colour. This piece is enriched with a pale yellow luſtre, and is likewiſe very ſparingly touched with ruby, which is of uncommon occurrence on the Deruta wares. Reverſe, concentric lines in yellow luſtre. It may be obſerved that the gold luſtre of the Deruta fabrique may generally be recogniſed by its peculiar pale yellow " braſſy reflet ;" the browniſh dirty tint of the enamel glaze, its comparative opacity, and the hard deciſive ſtyle of outline painting always in bright blue, (the nude uſually ſhaded with the ſame colour), are likewiſe diſtinctive marks of this ware.

No. 51.

DEEP TAZZA, " fruttiera" or " bacile," diam. 10 in., Gubbio luſtre ware, Maeſtro Giorgio—circa 1518-20. In centre, a female buſt portrait on blue ground, inſcribed " Baldaſina," border of oblique radiating gadroons, and pellets or balls in relief, grounded in luſtre colours, outlined and ſhaded with blue on white ground. Reverſe, concentric lines in yellow luſtre. From the hand of the Maeſtro himſelf, in his delicate and careful early manner—profuſely luſtred. The ruby tint applied in maſs on the coſtume of the figure.

No. 52.

PLATE, " bacile," diam. 11½ in., Gubbio luſtre ware. Maeſtro Giorgio—circa 1510. In centre, a buſt of a warrior in claſſical coſtume, with a lily or vertical branch of ſome other flowering plant on each ſide ; border of

geometrical ornament, profuſely luſtred with gold and ruby, outlined and ſhaded in blue on white ground. Reverſe yellow enamel. A coarſer ſpecimen of the ſame ſtyle and period as No. 7 (a).

No. 53.

PLATE, "fruttiera," Gubbio luſtre ware, diam. 8½ in. Maeſtro Giorgio—circa 1530. St. Sebaſtian tied to a tree; background of orange ruby luſtre. Reverſe, ſlight ſcrolls in yellow luſtre.

No. 54.

DEEP PLATE, "bacile" or "fruttiera," diam. 8 in. Gubbio emboſſed luſtre ware—circa 1520. Maeſtro Giorgio? In centre, claſped hands held over a fire; above, a pierced heart in relief, border of raiſed acanthus leaves, &c.; ruby and gold luſtre with blue lining and ſhading, on white ground. Reverſe, plain.

No. 55.

DEEP "BACILE" PLATE, with raiſed centre, diam. 10½ in., Gubbio luſtre ware—circa 1510. In centre, a female profile buſt in rich coſtume, border of pointed rays and circular flowers or pellets; margin of the ſame ornamentation. Greeniſh yellow irideſcent luſtre, outlined with deep blue, on white ground. Reverſe, concentric lines in luſtre, apparently by ſame hand as Nos. 12 and 13.

No. 56.

PLATE, "bacile," Gubbio? luſtre ware, diam. 9¾ in. Maeſtro Giorgio?—circa 1520-30. Leaf ſcroll ornamentation in luſtre, on white ground, lined and ſhaded with blue; in centre, the letter B, in a medallion; yellow and ruby luſtre. Reverſe, ſlight ſcrolls in luſtre.

No. 57.

PLATE, Urbino ware, diam. 10½ in.—circa 1570-80. Caricatura ſubject. A repaſt of hungry mendicants in the kitchen of an inn, ſerved by a fat cook, who is being conſtrained to remain againſt his will. Reverſe, plain.

No. 58.

SMALL TAZZA or cup, Gubbio luſtre ware, diam. 7¾ in. Maeſtro Giorgio—circa 1525. Standing erect in the centre of the compoſition a nude male and female figure are ſeen embracing; on the left an amorino ſeated. In the background an extenſive landſcape with a town in the diſtance, and a river with various tributary ſtreams meandering through the foreground. Richly heightened with luſtre colour; initialed *M°. G°.** on reverſe, with ſcrolls in ruby. The deſign here repreſented is a part of a compoſition known as "the ſtream of Life," from an engraving by Robetta. This exquiſite ſpecimen is of the moſt perfect "technique" of the maſter; there can be no doubt, although not dated, that it was executed in the year 1525, the year in which ſo many of Giorgio's really fine works were produced; it is of preciſely the ſame quality both in drawing, colouring, and perfection of enamel glaze and luſtre, as the well-known ſpecimen repreſenting the Three Graces in the collection of M. Rouſſel of Paris, and of the plate repreſenting a battle ſubject, belonging to H. Scudamore Stanhope, Eſq.; and laſtly, of the celebrated plateau, painted with this ſame compoſition on a larger ſcale, acquired at the ſale of the Bernal collection by Andrew Fountaine, Eſq.—(all three dated 1525). Giorgio was not a powerful draughtſman; his execution, generally ſpeaking, is far inferior to that of many other Maeſtri, his con-

* See fac-ſimile of ſignature, Appendix A.

temporaries; but this ſingle piece would ſuffice to eſtabliſh his claims as a colouriſt. The harmony and luminous quality of colour here diſplayed would be admirable in any material; whilſt, technically ſpeaking, the pigments themſelves and their mode of application, eſpecially the ruby luſtre, which is ſeen in its full perfection in the drapery of the female figure, have never ſince been ſurpaſſed in any Ceramic vehicle. The preſent ſpecimen may vie in theſe reſpects with the fineſt pâte tendre porcelain of Sèvres.

No. 59.

DEEP PLATE, with wide margin, Gubbio luſtre ware, diam. 8¼ in.—circa 1525. Maeſtro Giorgio. In centre, a coat of arms, border of bold foliated ſcrolls, gold and ruby luſtre on white ground lined and ſhaded with blue. Reverſe, concentric lines in luſtre. No ſignature.

No. 60.

SMALL TAZZA, or "bacile," diam. 8 in. Manufacture uncertain—circa 1500-10. In centre, a medallion with profile buſt of a warrior in fanciful armour, on a deep blue ground; the reſt of the ſurface of the piece covered with an imbricated pattern in yellow and ruby luſtre. Reverſe, concentric lines in luſtre. The ſtyle and "technique" of this rare ſpecimen have great analogy with the early Caffaggiolo wares.

No. 61.

SMALL FRUTTIERA, with raiſed centre, embоſſed luſtre ware—circa 1510-20, diam. 7¾ in. Fabrique uncertain. In centre, profile buſt of a lady, inſcribed on a ſcroll "Sepia"—border of raiſed pine cones and pellets, richly luſtred with ruby, and outlined with blue. The enamel ground of this piece, curiouſly enough, is of a warm light ſepia tint, producing a ſingular but not diſagreeable effect.

This peculiarity is ſo unuſual, that in ſpite of the coincidence with the name of the lady, the ſmoky effect can only be regarded as the reſult of ſome accident to the enamel glaze of the piece. Reverſe, lines in brilliant ruby.

No. 62.

SMALL TAZZA, "fruttiera," emboſſed luſtre ware —circa 1520, diam. 8 in. Manufacture uncertain (Deruta?) In centre, acanthus leaves, border of raiſed flutings and pellets, pale yellow and ruby luſtre, outlined and ſhaded with blue. Reverſe, rude luſtre ſcrolls and the initial D. (Deruta?)—if ſo, an imitation of the Gubbio ſtyle.

No. 63.

SMALL TAZZA, "fruttiera," emboſſed luſtre ware —circa 1510, diam. 7¾ in. Manufacture uncertain. In centre, a heart pierced with a broad Italian dagger or "anelace," ſuſpended over a vaſe full of flames; on each ſide elaborate monograms; border of raiſed flutings and pellets profuſely enriched with ruby and gold luſtres, outlined and ſhaded with blue. Reverſe, concentric lines in ruby. By ſame hand as No. 61 (Caffaggiolo?) The execution of theſe two pieces is very ſpirited, reſembling the delicate early Faenza ſtyle.

No. 64.

DEEP "FRUTTIERA" or cup, emboſſed luſtre ware. Manufacture uncertain (Deruta?)—circa 1510, diam. 7¼ in. In centre, a raiſed roſette ſurrounded by oblique radiating gadroons, border of radiating gadroons and pellets in relief, pale yellow luſtre and blue outline on white. Reverſe, concentric lines in luſtre. (Similar in ſtyle and perhaps ſame fabrique as No. 36?)

No. 65.

PLATE, diam. 8½ in., Faenza or Caffaggiolo ?—circa 1510. Four ſoldiers in coſtume of the period ſtanding in converſation, one of them holds a banner, —deep blue background. Reverſe, interlaced chequered or lozenge pattern in blue and orange.

No. 66.

DEEP PLATE, diam. 9 in., Caſtel Durante ?—dated 1527. In centre, a military trophy in griſaille, with a buckler inſcribed S · P · Q · R · on bright orange ground; wide border of arabeſque ornamentation, ſphinxes, with convoluted ſerpents, dolphins, &c., in bluiſh grey on blue ground; on two cartouches are reſpectively inſcribed A.V.E., and the date 1527. An intereſting early ſpecimen of the beautiful chiaro'-ſcuro arabeſque plates, generally believed to be of the Caſtel Durante fabric. Reverſe plain.

Nos. 67 and 68.

TWO ſmall cups of Gubbio emboſſed luſtre ware, diam. of each 6 in.—circa 1540. (67) St. Jerome and the Lion, (68) St. Sebaſtian tied to a Tree. Both the figures are in relief, enriched with pale yellow luſtre, and outlined with blue on white ground. Theſe pieces, types of rather a numerous claſs, are from the hand of Maeſtro Preſtino or Pereſtino, an artiſt of Gubbio, of whom pieces have been noted by the author dating at various periods between 1530 and 1557. The works of this maſter are intereſting as exhibiting a return to the ſtyle of the early gothic maſters of the beginning of the ſixteenth century, the irideſcent luſtre being identical with that of the well-known painters of the bacile amatoria pieces. It is poſſible that M° Preſtino's fabrique produced the coarſe late ſpecimens, enriched with the yellow irideſcent luſtre, fre-

quently noticed, and evidently dating far into the ſixteenth century; he is, at any rate, the moſt recent maſter hitherto identified, uſing the luſtre colours.

No. 69.

DEEP PLATE, "fruttiera," diam. 8½ in. Faenza or Caffaggiolo?—circa 1510-20. Interlaced arabeſque pattern. In centre, a circular medallion of foliated arabeſque ornaments on blue,—ground alternately of yellow, orange, green, and white. The ornamentation of this elegant piece is evidently copied from the Levantine damaſquinerie, ſpecimens of which were everywhere current at this period, and ultimately exerciſed a very marked influence on Italian renaiſſance ornament. Reverſe, blue concentric lines.

No. 70.

PLATE, Urbino ware—circa 1570, diam. 10½ in. Subject, Orpheus charming the Beaſts.

No. 71.

TAZZA, "fruttiera," Gubbio luſtre ware, Maeſtro Giorgio, diam. 10½ in.—circa 1530-5. Standing figure of St. Peter, with drapery in ruby luſtre on ground of gold luſtre. Reverſe, ſcrolls in luſtre. No ſignature. Probably painted by Cencio. In the Collection of Andrew Fountaine, Eſq., is a ſimilar piece on which is repreſented the prophet Balaam.

No. 72.

PLATE, with deep centre and wide border, Deruta luſtre ware—circa 1525-30, diam. 10¾ in. In centre, an amorino frightened by a ſkull, wide border of palmette ſcroll arabeſque in luſtre on dark blue ground. This is an example of the well-known "Maeſtro Giorgio"

pattern, (ſee No. 15, &c.), but is undoubtedly a copy executed at the Deruta fabrique. Reverſe, no decoration.

No. 73.

PLATE, diam. 8½ in. Caſtel Durante—circa 1550. Neptune with two ſea Horſes. This piece, painted with great maſtery and force of colour, is probably by one of the artiſts uſually employed in painting the fine chiaro'-ſcuros of this fabrique.

No. 74.

DEEP FLUTED TAZZA, "fruttiera," Faenza ware —circa 1540, diam. 9 in. In centre a female buſt, border "quartiere" pattern, orange and blue. Same pattern and "fabrique" as No. 28.

No. 75.

PLATE, diam. 10 in., Urbino ware—circa 1600. In centre, Cupid riding on a Dolphin; double border of groteſques on white ground.

No. 76.

PLATE, with deep centre and wide margin. Caſtel Durante—circa 1527, diam. 9½ in. In centre, a tablet ſupported by a cherub's head, and inſcribed "In nomine dom." Griſaille on blue ground, wide border of trophies on blue ground with two cartouches, inſcribed "Ama dio." Same hand and ſtyle as No. 66.

No. 77.

FLUTED TAZZA, diam. 10½ in. Faenza ware—circa 1540. In centre, a buſt of a man in oriental claſſical coſtume; border, quartiere pattern, grounded alternately blue, green, and orange. Same fabrique and period as No. 74.

No. 78.

PLATE, "fruttiera," diam. 11 in.—circa 1530-40. Manufacture uncertain — (Padua?) The ſtory of Perſeus and Andromeda, inſcribed at reverſe "*D' Androma e Perſeo.*"

No. 79.

PLATE, "fruttiera," diam. 9½ in., Urbino or Caſtel Durante—circa 1525. In centre, a cameo buſt in griſaille, on deep blue or black ground, ſurrounded by a green wreath, wide border of interlaced oak branches and acorns in yellow, on deep blue ground. This beautiful deſign, not an uncommon one, evidently became popular in compliment to the Della Rovere family, lords of Urbino, whoſe cogniſance was an oak branch. Reverſe plain.

No. 80.

PLATE, Gubbio? or Deruta? luſtre ware, diam. 9 in.—circa 1520. In centre the letter A, ſurrounded by foliage, border of radiating gadroon ornaments, yellow and pale ruby luſtre, with blue lining and ſhading on white ground. Reverſe, rude ſcrolls in luſtre, and the initial N (or V with a "paraphe"); a ſimilar piece to No. 62, and certainly of the ſame fabrique.

No. 81.

DEEP PLATE, Gubbio? or Deruta? luſtre ware, diam. 9¾ in.—circa 1535. In centre, a trophy of arms, on pale ruby ground, border of trophies in griſaille on blue ground, profuſely heightened with yellow and ruby luſtres; on two cartouches are reſpectively inſcribed A· M· and "S · P · Q · R·" Reverſe, ſcrolls in ruby and the initial N (or V, with a "paraphe").

No. 82.

PLATE, "fruttiera," diam. 10½ in., Faenza ware—circa 1520. Subject, the Adoration of the Shepherds, painted on a dark blue ground, ("ſopra azzurro") compoſition of ſix figures, after Francia. Reverſe, elaborate decoration of interſecting circles in blue and orange. In centre, an interlaced knot pattern.

No. 83.

PLATE, "fruttiera," diam. 11 in. Manufacture uncertain, Urbino? or Peſaro?—circa 1530-40. Subject, the ſtory of Apollo and Marſyas, inſcribed on reverſe "Marſio et Apollo."

No. 83 (ee).

PLATE, "fruttiera," diam. 11 in. Manufacture uncertain, Urbino or Peſaro? Subject, the Story of Europa. Reverſe inſcribed, "Giove mutato in tore et Europa;" by ſame hand as No. 30, but not luſtred. (Lanfranco of Peſaro?)

No. 83 (ff).

PLATE, "fruttiera," diam. 11 in., Urbino—dated 1542. Subject, the Chaſe of the Caledonian Boar. Inſcribed on reverſe, "1542, La Cacia del porco Calidonio Urbino." Apparently a late piece of *Nicola da Urbino?*

No. 83 (gg).

LARGE PLATE, "fruttiera," Urbino ware, diam. 11¾ in.—dated 1543. Subject, Camillus expelling the Gauls from Rome; compoſition of numerous figures,

with background of Italian cinque-cento architecture. Inſcribed on reverſe,—

1543.
Cõme Camillo. libero Roma
dela Seruitu d̃ Galli.
Urbino.

A carefully-painted and brilliantly-coloured ſpecimen of, (in all probability,) the artiſt ſigning himſelf *Nicola da Urbino.*

VASES AND OTHER "SHAPED" PIECES.

No. 84.

GROUP, in full relief ("in the round"), intended as an inkſtand; height 15 in., Urbino ware—circa 1550. A young man in the coſtume of the period is playing on an organ; on the oppoſite ſide of the inſtrument a boy is working the bellows, of which there are two; the lower part of the pedeſtal contains a ſpace for the inkſtand. The folding chair in which the player is ſeated will be recognized as nearly identical in deſign with many of the chairs actually forming part of the collection. The organ is of architectonic deſign, and is beautifully decorated with the uſual Urbino arabeſques; in a cartouche in front is written the word "Urbino," and on the back of the chair is a monogram W (or two interlaced V's) in a heart-ſhaped ſhield, (either the monogram of the artiſt or of the perſon for whom the piece was made, moſt probably the latter). This piece is engraved in Du Sommerard, "Les Arts au Moyen Age," 7ᵉ ſérie, pl. 35.

No. 85.

ECUELLE, or Sauce Boat. A ſyren holding a ſhell; manufacture uncertain, Faenza?—circa 1550; length, $7\frac{1}{4}$ in.; width, $5\frac{1}{4}$ in. The deſign of the object was probably ſuggeſted by an antique bronze lamp.

No. 86.

TRIANGULAR SALT-CELLAR, height 5¾ in., manufacture uncertain, Urbino? The bowl, painted with a female buſt portrait, is upheld by three dolphins, reſting on a plinth with claw feet.

No. 87.

QUADRANGULAR ALTAR-SHAPED SALT-CELLAR, height 5½ inches, Urbino ware—circa 1570-1600. Painted with "Urbino" groteſques on white enamel ground.

No. 88.

SMALL OVIFORM EWER, Urbino ware—circa 1540-50. This exquiſite piece is a ſpecimen of the Urbino manufacture of its beſt period. It is attributed, and probably truly, to the botega of Orazio Fontana. In every technical quality there can be no doubt but that the preſent and the few other pieces extant of the ſame origin, are the "ne plus ultra" of Majolica—it might almoſt be ſaid of the Ceramic art in general. Neither Sèvres nor Dreſden have ever produced in porcelain anything finer in reſpect of glaze and colour. Pieces like this, which combine almoſt every excellence which the Ceramic Art is capable of diſplaying, are thoſe on which the reputations of the ancient Maeſtri were juſtly founded—reputations acquired not in the character of artiſts, but of potters. Engraved in Du Sommerard—Album, 7ᵉ ſérie, pl. 35. (Unfortunately the handle and foot of the piece are reſtorations.)

No. 89.

LARGE OVIFORM EWER or "aiguière," height 13¼ in., manufacture uncertain, Deruta?—circa 1600. The form of this piece is extremely good, but the

painting, which repreſents the Virgin and St. John ſtanding on each ſide of a croſs, to which is affixed the label, crown of thorns, and the nails, is feeble; and the faint crude colouring diſplays a predominance of blue and yellow, which indicates it to be a production of the decadence of the art.

No. 90.

CIRCULAR BOWL, diam. 13 in. depth 4½ in., Urbino ware—circa 1560. The interior is painted with a ſubject of Venus in the ſea, ſtanding on a ſhell drawn by dolphins; on each ſide are Tritons and ſea nymphs, whilſt above Cupid is ſeen flying in the air. The exterior is painted with a landſcape.

No. 91.

VASE with two handles and cover, height 10¾ in., Gubbio luſtre ware, by Maeſtro Giorgio—circa 1510-20. The body or drum of the vaſe is grounded in gold and ruby luſtre, on one ſide is a ſhield of arms, with ribbons or ſcrolls, ſupported by two amorini, outlined and ſhaded in blue, and on the other ſide a dance of three amorini ſimilarly painted in griſaille. The cover has a frieze of amorini playing at various games, in griſaille, heightened with luſtre colours, on deep blue ground; the under part of the body of the vaſe has alſo amorini playing, on gold luſtre ground; and the foot is enriched with cherubim relieved, like the cover, on deep blue; the handles are grounded in gold luſtre, the portion of the drum of the vaſe under them being enriched with a large acanthus leaf in ruby. The drawing and execution of the amorini are in the timid early ſtyle of the maſter, and as the piece is neither ſigned nor dated, it was doubtleſs executed before 1518, after which year there are few ſpecimens to which Giorgio's well-known ſignature is not appended. In perfection of luſtre, enamel glaze, and depth and power of the blue

pigment, this important ſpecimen is unſurpaſſed by any other piece of the maſter.

Nos. 92 and 93.

PAIR OF OVAL FLASKS, "pilgrims" bottles, Urbino or Caſtel Durante ware—circa 1560, entire height of each piece 18 inches. Flanked by handles of large maſks in relief, terminating in raiſed ſpiral volutes, which ornament the lower part of the piece; in the centre of the flat ſides are circular medallions grounded in orange, and containing Bacchanalian ſubjects treated as camæi; remainder of ſurface covered with Urbino groteſques on white enamel ground. The muſeum of the Louvre poſſeſſes one flaſk of this model; it is not, however, perfect. The preſent are complete with their covers, and are probably unique as a pair.

No. 94.

VASE with cover, height 24 inches, Faenza ware? —circa 1480. It is ſomewhat difficult to give an adequate idea of this ſingular and important piece by mere deſcription. The ſhape is oviform, ſurmounted by a conical or pyramidal cover, and with two large handles formed by winged dragons; the neck and under part of the body are enriched with gadroons or flutings in relief, and the cover has a ſeries of triangular cuſped and crocketed lucarnes or windows, the apex being ſurmounted by a large ball grounded in orange; the centre of the vaſe is ſurrounded by a band of painted claſſical palmette ornament in blue and white on orange ground; the reſt of the ſurface is variouſly painted with acanthus leaves, "ſopra bianco work," &c. the colours employed being green, blue, and orange.

No. 95.

TWO-HANDLED VASE, Hiſpano-Moreſco luſtred ware—fifteenth century, height 20¾ inches. The body of the vaſe is ſpherical, mounted on a tall conical ſtem, and with lofty funnel-ſhaped neck, flanked by two large wing-ſhaped handles, perforated with circular holes. The entire ſurface of the piece is covered with a diaper pattern of ivy or briony? leaves, and ſmall flowers and ſcroll tendrils, in yellow luſtre and blue enamel, on white ground.

This important piece is probably of pure Moreſque fabrication; the form of the handles, in particular, exactly reſembling thoſe of the celebrated vaſe of the Alhambra. It is the production of a condition of art and civilization entirely different to that which gave riſe to the art pottery of Italy: and is undoubtedly a more ancient Ceramic type. It is agreed that the Italian word Majolica was derived from Majorca, the name of an iſland in the Mediterranean off the eaſt coaſt of Spain: this iſland was, during the earlier centuries of the middle ages, under the domination of the Moors or Saracens, and a peculiar pottery was there, and on the continent of Spain manufactured by the Moreſque artizans, which, in common with other products of Mahometan induſtry, was largely exported, eſpecially to Italy, then the richeſt and moſt flouriſhing country in the world. The preſent is unqueſtionably one of the pieces ſo exported, and which, in the fifteenth century, were curtly termed by the Italians "*Majorca*" or "*Majorica*," and thence by corruption "*Majolica*," a term which, as we have ſeen, ultimately obtained a place in the language, and was applied indiſcriminately to all kinds of glazed earthenware. Juſt as in our own country the word *China* is uſed to deſignate porcelain, and, more appoſitely ſtill, "*delft*" or "*delph*" for all kinds of earthenware, the latter term preſerving the remembrance of a ware formerly largely imported into this country from Hol-

land, but the manufacture of which, for exportation, has ceaſed for more than a century. The firſt detailed notices of the Hiſpano-Arab wares were by M. Riocreux, Conſervateur of the Muſée Ceramique of Sèvres, and M. Labarte, a diſtinguiſhed French amateur. Theſe gentlemen ſucceeded in eſtabliſhing with certainty the Spaniſh origin of the ware. Their attempts to aſſign the ſeveral varieties to their relative periods of development were, however, owing to the then comparatively few ſpecimens obſerved, unſucceſsful—the moſt modern being, by a ſingular chance, deemed to be the primitive variety. Since the publication of the notices in M. Labarte's truly excellent introduction to the catalogue of the Debruge-Dumenil Collection (1847), nothing further of any importance has been written on the ſubject. Such being the caſe, therefore, a few detailed notes on this occaſion may not be deemed out of place.

1. As to the purely Arabic origin of this pottery. M. Labarte's evidence that both the plumbo-ſtanniferous glaze, and the luſtre pigments, were the invention of the Arabs, at a very early period, is confirmed by the diſcovery by the writer of ſeveral fragments of ancient pottery, with a white enamel (evidently ſtanniferous) covering, enriched with deſigns in luſtre, ſimilar to the Hiſpano-Arab patterns, amongſt miſcellaneous objects found by Mr. Layard ten or twelve feet under ground at Khorſabad. Theſe fragments are now preſerved in the Britiſh Muſeum. This goes far to prove that luſtred Majolica ware, for ſuch indeed it is, was univerſally manufactured by the Moors and Saracens wherever they had dominion, and that, in fact, the great diſcoveries of the glaze, the enamel colours (blue and manganeſe), and the luſtres, were made at an early epoch—in all probability during that brilliant period of the domination of the early caliphs to which ſo many other important inventions are due. In all probability theſe diſcoveries were the reſults of attempts to imitate Chineſe

porcelain which, there is no doubt, was known at Bagdad, and other great eaſtern centres of commerce, centuries before it penetrated to the weſt.

2. The fact of the diſcovery of the ſtanniferous enamel by the Arabs, taken in connection with the importation of pottery into Italy in the fifteenth century, is a ſtrong argument againſt the claim of Luca Della Robbia to be conſidered the firſt inventor of this enamel covering in Italy. This has been already noticed by M. Labarte; but the author having particularly examined the earlieſt ſpecimens of true Italian Majolica, ſome of which, to all appearance, date at leaſt as far back as the middle of the fifteenth century (virtually at leaſt as far as is at preſent known, contemporaneous with Luca's alleged diſcovery), has found that, like the Moreſque ſpecimens, they are very frequently covered with true ſtanniferous glazes; that, in fact, the ſtanniferous glaze and the white engobe occur indiſcriminately on the moſt ancient Italian Majolica wares hitherto examined. It is, therefore, fair to preſume that the ſecret of the glaze was acquired by the Majolicari from the Moreſque potteries rather than from Della Robbia's enamelled ſculptures; and that, therefore, Della Robbia's ſuppoſed invention was in reality ſimply an application to ſculpture of a proceſs or compoſition previouſly generally known to the potters.

3. The luſtre pigments. In the Moreſque and later Spaniſh ſpecimens, there are but two diſtinct varieties. 1. The gold or yellow luſtre, and the copper-coloured; the former of them is probably the moſt ancient; it is identical with the early Italian luſtre of Gubbio, and the ſecret of its compoſition was doubtleſs taught to the Italian artiſts by the Moors, probably by Moreſco artizans, ſettled in Italy, many actual indications confirming the current traditions of the fact of ſuch migrations to the latter country. The copper-coloured luſtre is the more recent of the two, being in abundant uſe in Spain during the ſeventeenth century, and probably known at the preſent

moment; whilſt, as in Italy, the ſixteenth century ſeems to have witneſſed the entire dying out of the former pigment. There is no indication of the ruby luſtre on any Hiſpano-Moreſco wares, and it was, doubtleſs, a purely Italian invention.

4. M. Labarte's claſſification of the Hiſpano-Arab wares, divided into three categories, according to ſuppoſed priority of date, was as follows:—

1. The ſpecimens having rude diaper decorations in copper-coloured luſtre.
2. The gold or yellow-luſtred pieces frequently decorated with ſhields of arms, generally of Spaniſh princes or dynaſties.
3. Pieces enriched with blue and manganeſe colour, as well as the yellow luſtre, and painted with arms, interlaced ornaments, and ſometimes with animals. (The piece under deſcription is of this variety.)

The author, on the contrary, is convinced that this claſſification is erroneous in more than one reſpect.* In the firſt place, the enamelled tiles of the Alhambra, aſſigned by M. Labarte himſelf to the beginning of the fourteenth century, are of the mixed variety, i.e. enriched both with blue enamel and the luſtre tint. This variety, then, aſſumed to be the lateſt in date, is in reality quite as early as the majority of the pieces (ſecond claſs) exhibiting the luſtre tint only, and which are uſually painted with arms, and generally date during the ſecond half of the fifteenth century. *The truth doubtleſs is that theſe two varieties were equally ancient, being employed ſimultaneouſly.*

As to M. Labarte's firſt claſs—the copper-luſtred pieces

* In all probability, M. Labarte himſelf has long ere this recognized his miſtakes; and, in endeavouring to rectify them, the author deſires to do ſo without in any way reflecting on M. Labarte's general acumen, for which he has the higheſt poſſible reſpect.

rudely decorated with ſcroll diaper and birds, &c.—here the moſt ſerious miſtake has been committed. Every evidence, ſo far from tending to eſtabliſh their greater antiquity, goes on the other hand to prove that they were not even of Mooriſh origin, but that they were in fact, with much more likelihood, the inferior product of the Spaniſh continuation of Mooriſh Ceramic traditions—the rude plates and vaſes coarſely decorated with birds and ſcrollwork, which deceived M. Labarte, were, judging from the moſt concluſive poſſible analogies, products of the ſeventeenth century, all the more important pieces of the ſame claſs having on the face of them unmiſtakeable evidence of their period; thus the Muſée de Cluny poſſeſſes ſeveral pieces, painted with arms, coſtume figures, &c., about the date of which there can be no miſtake, and which are truly aſſigned in the catalogue to the ſeventeenth century. The author has, moreover, elſewhere obſerved ſeveral pieces of the ſame kind, amongſt others a "benitier," decorated with cherubs' heads and "rococo" ſcroll-work, clearly dating towards the end of the ſeventeenth century. On the other hand, no pieces decorated with the yellow luſtres, or with the blue enamel in addition, have been yet noted of later date than the ſixteenth century, and indeed all of this claſs that have hitherto come under the notice of the author have appeared to him to be not later than the end of the fifteenth century. The truth probably is, that the uſe of the yellow luſtre gradually declined in Spain, as in Italy, during the ſixteenth century, and that the ſecret of their compoſition was finally loſt with the expulſion of the Arabs in the beginning of the ſucceeding age. One very remarkable fact is, that although the Hiſpano-Arab luſtre pieces are ſtill commonly enough to be met with in Italy, Sicily, and on the Iſtrian and Dalmatian coaſt, to all appearance they are almoſt entirely wanting in Spain, the land of their production.

Paſſeri, the Italian laſt century writer on the Majolica, quoting Piccol Paſſo, an earlier author, frequently alludes

to the "*Majolica alla Caſtellana.*" Modern writers have been uniformly at fault reſpecting this term, unable to determine whether it refers to a manufactory ſituated at a place called Caſtellana, or is to be underſtood as the name of a ſpecific variety of the Majolica. The author would here advance an hypotheſis which may be either accepted or rejected on merits; it is that this was an ancient Italian term for the luſtre wares in general, but more particularly for the Hiſpano-Arab pieces; that it meant in reality Caſtilian Majolica, *i.e.* the Majolica of Caſtile in Spain; the very frequent occurrence of the arms of Caſtile on this ware at any rate ſeems to point to that province as a centre of the fabrication, and ſo lending ſome countenance to this hypotheſis. The word "Majolica" itſelf, down to the period of Piccol Paſſo (circa 1550), was, moreover, rather underſtood to refer to the luſtre pigments, or, at any rate, to luſtred pieces, than to the ware in general, *i.e.* it was not at that time uſed in Italy to deſignate every variety of ſtanniferous glazed, painted pottery. This important fact is put in the cleareſt poſſible light in the extracts from Piccol Paſſo's manuſcript, and from other documents given by M. Raffaelli. "*Memorie delle Maioliche Durantine.*" *Fermo*, 1846, *p.* 71, *&c.*

No. 96.

LARGE OVIFORM VASE, with cover; entire height 21 in., Urbino ware—circa 1560. The ſurface of this piece is entirely covered with an hiſtorical ſubject with landſcape background, in the uſual ſtyle of the Urbino "Majoliche iſtoriate." The ſubjects repreſented are ſomewhat obſcure; in front, in the centre of the compoſition, a queen is ſeated in a chair, elevated on a pedeſtal—on either ſide female figures in claſſical coſtume are ſeen advancing towards her, bearing offerings of cups full of gold and ſilver coin, &c.; on the pedeſtal is inſcribed in conſpicuous characters,

"*Fatto in Urbino;*" on the oppoſite ſide of the vaſe is a military ſubject, apparently the taking of an oath? between two warriors, in Roman coſtume. This fine vaſe is in excellent preſervation, and has its original cover. It is one of the moſt important pieces of the Urbino ſchool, which has come down to us, and was in all probability painted in the "botega" of one of the Fontana family; and it is not unlikely that the correſponding vaſe to this had the name of the maker ſimilarly inſcribed. The formula on other Fontana wares actually noted, uſually running ſomewhat as follows:—"Fatto in botega de Orazio Fontana in Urbino;" or, "Fatto in Urbino in botega," &c. (*i. e.* made in the workſhop of Orazio Fontana, in Urbino.)

No. 97.

CYLINDRICAL DRUG VASE, with two handles, Gubbio luſtre ware, height 9¼ in.—circa 1500? The drum or body of the vaſe is ornamented with oblique gadroons grounded with ruby luſtre; the neck and baſe are ſurrounded with two bands of circular depreſſion, alſo in ruby luſtre; two large handles are affixed to the piece, the lower parts of each twiſted into ſpirals; the luſtre decoration lined and ſhaded with blue on white ground. The ruby luſtre ſo profuſely applied in this ſpecimen is of unuſual intenſity; the local tint, if it may be ſo called, independent of the "reflet," being of a deep blood crimſon.

No. 98.

VASE, Gubbio? emboſſed luſtre ware, height 10 in., diam. 9½ in.—circa 1500-20. This piece, approaching to a globular ſhape, is decorated with raiſed circular gadroons in the under part and foot; the centre is encircled by a band, the margins of which are formed by projecting mouldings painted with leaf enrichment; the band is filled in with large ſemi-circular boſſes; the neck or upper part is de-

corated with concave oval flutings. The piece has two ſcroll handles, alſo enriched with oval ſcroll flutings—the enrichment is in gold or orange ruby luſtre outlined and ſhaded with blue on white ground, and with lines or filets of ruby.

No. 99.

VASE, with cover and ſcroll handles—emboſſed Gubbio? luſtre ware, height 10½ in., width 8½ in.—circa 1500-20. Similar in form to preceding piece. Decoration of large ſemi-circular boſſes in relief, and oblique raiſed gadroons—the cover ornamented with ſcalework pattern. The decoration is entirely executed in ruby, or rather bright copper-coloured luſtre on white ground, lined with blue. The luſtre in this remarkable piece is of ſomewhat unuſual tint, approximating rather to the Hiſpano-Arab copper luſtre than to the genuine ruby of the Gubbio ſchool.

No. 100.

LARGE BOWL, or tazza, on elevated ſtem, height 6 in., diam. 10 in., Gubbio luſtre ware. Maeſtro Giorgio—circa 1510-20. The bottom of the bowl forms a large circular medallion, painted with Cupid ſtanding, holding in one hand a ball and in the other a cornucopia; painted in blue in the uſual early manner of the maſter; the reſt of the body of the piece, both inſide and out, covered with geometrical foliated decoration and pointed rays, in luſtre colours, outlined and ſhaded with blue on white ground. The yellow and ruby luſtres are in great quantity.

No. 101.

BOWL TAZZA, on elevated ſtem, height 4½ in., diam. 8½ in., Gubbio luſtre ware—circa 1520-30. The bottom of the bowl painted with trophies, entirely grounded in luſtre tints on dark blue ground; the reſt

of the ſurface, both inſide and out, covered with geometrical foliated decoration, gadroon ornaments and ſcale-work patterns in luſtre on white ground, lined and ſhaded with blue—underneath the foot is the ſignature N. The luſtre tints in the piece are of great power and brilliancy, the gold tint being of a deep orange ruby hue, and the ruby having an intenſe crimſon "reflet."

No. 102.

LARGE BOWL TAZZA, on raiſed ſtem, with two twiſted handles, height 7 in., diam. 14 in.—manufacture uncertain. This tazza is the fineſt ſpecimen which has yet appeared of a variety of Majolica ware of great rarity, and of the origin of which little is known with certainty. It is grounded with a deep blue tranſlucent enamel, and covered, both inſide and out, with a minute ſcroll diaper pattern in copper-coloured luſtre arranged in zones. From the fact of this, and all the other ſpecimens of the ſame ware hitherto obſerved, having been brought from Italy, and from the unmiſtakable evidence of the ſhapes of the pieces, which are decidedly in the ſtyle of that country, and apparently of the firſt half of the ſixteenth century, the Italian origin of this ware may be held to be eſtabliſhed. The blue enamel ground and the luſtre, however, differ entirely from all the uſual Majolica pigments; whilſt, on the other hand, they are identical with thoſe of a rare variety of oriental pottery, apparently of the ſixteenth century, of which ſome few ſpecimens have been preſerved. The ware thus alluded to is either of Perſian or Turkiſh origin, and is a ſpecies of imperfect porcelain or fritted ſiliceous body, differing entirely from the common earthenware of the Majolica; the covering is a thick, tranſlucent, vitreous glaze applied immediately on the ware, and the decoration, which conſiſts of foliated arabeſques or diaper patterns, is executed in a copper-coloured luſtre, identical with

that of the preſent ſpecimen, and apparently the ſame pigment employed in the late ſeventeenth and eighteenth century Spaniſh luſtre wares, and, in fact, known in England for at leaſt a century paſt, and in uſe in the Staffordſhire potteries at the preſent day.

With reſpect to the tazza now in queſtion, then, it is evident that it muſt be an Italian imitation of this peculiar ancient Perſian? ware, and from indications in the general ſtyle of the pieces—judging eſpecially from the ſhapes—executed ſometime during the firſt half of the ſixteenth century.* It may here be obſerved that this view is borne out by the fact, that, at a later date, imitations of the well-known Perſian pottery (the variety decorated with ſcroll foliage in brilliant colours on a white ground,) were executed to a conſiderable extent in Italy, apparently at or near Venice,† one piece having been obſerved ſigned "Candiana," (the name of the fabrique,) and dated 1637. The ſtyle of decoration, markedly oriental in character, has ſome analogy with that of the Venetian? enamels on copper, likewiſe grounded in blue with minute diaper decoration in gold.‡ The fabrication of theſe latter evidently commenced before the year 1500, and continued with but little variation in ſtyle down to apparently, at any rate, 1540. It is moſt likely that both theſe characteriſtic ſpecimens of manufacture were confined to ſingle individuals or "boteghe," or, at any rate, that they were not manufactured by "the trade" at large.

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* It is worthy of remark, in a technical point of view, that the tranſparent blue glaze of the ſpecimen now illuſtrated, is applied over an "engobe" or coating of thin white clay, which conceals the dark colour of the clay body. In the original oriental ſpecimens, on the contrary, it is applied at once to the ware, which is of a greyiſh-white colour, and is ſemi-tranſparent like porcelain.

† A ſpecimen, No. 2598, is preſerved in the Marlborough Houſe Collection.

‡ See tazza, No. 542, Marlborough Houſe Collection.

Nos. 103 and 104.

PAIR OF SMALL OVIFORM VASES, with handles and ſpouts (cruets for oil and vinegar), height 6¾ in., Urbino ware—circa 1570. Painted with "Urbino" groteſques on white enamel ground; in the front of each piece a device of a flame of fire, with the motto "ardet æternum" on a ſcroll.

No. 105.

GROTESQUE VASE OR SAUCE BOAT, Urbino ware—circa 1560, length 8¼ in., height 6½ in. Dolphin with recurved tail, terminating in a "maſcherone," painted in brilliant enamel colours. Engraved in Du Sommerard, "Les Arts au Moyen Age." Album, 7ᵉ ſérie, pl. 36.

No. 106.

BOWL TAZZA, on elevated ſtem, Gubbio luſtre ware, height 6½ in., diam. 9½ in.—circa 1510. By ſame hand as Nos. 41 and 42. In centre of bowl a female profile portrait with two lilies, border of pointed rays, &c. Exterior, decorated with ſcalework pattern and gadroons, yellow irideſcent luſtre outlined with blue on white ground.

No. 107.

LARGER BOWL TAZZA, on elevated ſtem, Gubbio luſtre ware—circa 1510, height 8 in., diam. 10¼ in. By ſame hand as previous piece, and ſimilarly decorated; in centre a cartouche inſcribed "Diamte. B."

Nos. 108 and 109.

PAIR OF SALT CELLARS, Urbino ware—circa 1580-1600, height 9 in., length 8½ in. The body of the ſalt cellar forms an oval vaſe, decorated with raiſed ſtrap-work ornamentation, ſhields, &c., and with two ſtatuettes of

amorini in full relief holding ſhells, arranged as handles; the vaſe part is ſupported on ſcroll feet, and is elevated on a pedeſtal painted in imitation of green marble; on a ſhield, repeated on each ſide of the pieces, the following is written: "Excubia agimus · ſtrepitus · repellimus · hoſtem."

No. 110.

BOAT-SHAPED SALT CELLAR. Urbino ware—circa 1560, length 8¼ in., height 6½ in. Enriched with raiſed ſtrapwork ſcrolls, maſks, &c., and with a ſtatuette of an amorino holding a ſhell at each extremity, the bowl, and underſide of the piece painted with amorini; the colours and enamel glaze of this piece are very brilliant.

No. 111.

GLOBULAR VASE, with three handles, Gubbio luſtre ware, height 10 in., diam. 8½ in.—circa 1500-10. Enriched with a leaf diaper, and with three large ſcrolls, on which are reſpectively inſcribed "iſpera dio.," "memento" and "Paſa tepo." The under part of the vaſe and the foot decorated with pointed rays; yellow irideſcent luſtre outlined with blue on white ground. This piece is apparently by the early maſter known as the painter of the Gubbio luſtred bacili. See Nos. 7, 7 b, and 7 c.

Nos. 112 and 113.

PAIR OF TWO-HANDLED VASES, Gubbio or Deruta? luſtre ware, height of each piece 9¼ in.—circa 1500-10. Decoration of ſcalework patterns, ſcroll foliage, gadroons, &c., in yellow luſtre, outlined and ſhaded in blue on white ground.

No. 114.

TWO-HANDLED VASE of ſimilar ſhape to the preceding. Gubbio? luſtre ware—circa 1513-21,

height 11 in., width 8 in. On each ſide of the upper part of the vaſe is a large ſhield of the Medici arms, ſurmounted by the papal tiara and croſs keys, (arms of Pope Leo X.); the reſt of the ground filled with acanthus ſcroll foliage, gadroon ornamentation, &c., yellow irideſcent luſtre with blue outline and ſhading on white ground. (The Marlborough Houſe Muſeum poſſeſſes a bacile plateau, (No. 3033,) of the ſame deſign, with the ſame arms, and, in all probability, the piece manufactured to go with this identical vaſe.) Leo X. attained to the papal chair in 1513, and died in 1521; this piece muſt, therefore, have been executed between thoſe two dates.

No. 115.

TAZZA on raiſed foot, diam. 8¾ in., height 4 in., manufacture uncertain.—Faenza? or Deruta—circa 1510-20. In the centre of the bowl a lion with a branch of foliage,—border in rayed compartments, filled in with ſcalework and foliated ſcrolls, the deſign executed almoſt entirely in blue and bright orange. Reverſe of the piece, blue concentric lines, the foot decorated with leaf ornament in blue outline. M. Soulages terms this piece a "coupe de Mercatello." It is not known on what authority the piece is attributed to that locality. Numerous works by the ſame maſter have been obſerved, notably large bacili, painted with buſts of warriors in fantaſtic armour, or with equeſtrian figures. In the Marlborough Houſe Collection are ſeveral ſpecimens by the ſame hand, one of which is ſigned with a large A on the reverſe of the piece. The motives of the ornamentation are almoſt identical with thoſe of the well-known early Gubbio luſtred bacili, whilſt the abundant uſe of the fine orange pigment is rather more characteriſtic of Faenza, the predominance of blue, the hard preciſe ſtyle of outline on the other hand, ſeeming to point to Deruta. Should M. Soulages be in

poſſeſſion of any evidence connecting theſe wares with Mercatello, this ambiguity will be of courſe ſatisfactorily reſolved.

No. 116.

FLASK with cover, "pilgrims' bottle," Urbino ware—circa 1550, height 14 in., width 8½ in. The ſides are flanked by raiſed maſks, with horns forming handles. The painting, continued entirely round the piece, apparently repreſents the Rape of the Sabines; brilliant colour and enamel glaze.

No. 117.

VASE in the ſhape of a pine cone, wanting cover, Gubbio? luſtre ware—circa 1510-20, height 8¼ in., grounded with gold luſtre, the foot ornamented with ſpiral gadroons in ruby—underneath the foot is the No. 4 in Roman numerals.

No. 118.

SIMILAR VASE with cover, Gubbio? luſtre ware—circa 1510-20, height 10½ in., underneath the foot the figure 4 (in Arabic numerals), white ground touched with green, orange and gold luſtre, foot enriched with leaf ornamentation in luſtre on blue ground.

No. 119.

PLAQUE, height 6⅜ in., width 5 in., Urbino? or Gubbio?—circa 1530-40. St. Jerome ſeated in a rocky landſcape. This exquiſite little ſpecimen, apart from the fine execution of the deſign, and the brilliant enamel glaze and colours, has a particular intereſt from the ſignature at the back, which, although hitherto unknown, is believed to be that of Maeſtro Giorgio. It conſiſts of a large interlaced monogram of a G and an A (Giorgio Andreoli), in gold luſtre;*

* See fac-ſimile in Appendix A.

the deſign is ſlightly touched with luſtre in the uſual manner of Giorgio's wares, and was in all probability ſo enriched in his "botega;" but the painting itſelf was certainly not executed by him. It is far more maſterly than any of his productions; and the writer has no heſitation in expreſſing his belief, that it is the work of Orazio Fontana—a compariſon with the initialed pieces, really from the hand of Orazio (in the Louvre, Britiſh Muſeum, and Mr. Fountaine's collection), he thinks will bear him out in this opinion.* The fact of Giorgio having ſigned works executed by other maeſtri is notorious; but it is certainly ſomewhat ſingular, that he ſhould have ſo oſtentatiouſly taken the credit of this fine work, as, ſuppoſing the monogram on the back really to be his, would ſeem to be the caſe.

The monogram, however, is ſo much more carefully executed and altogether ſo different from the uſual haſty curſive character of the Giorgio ſignature, that the author can ſcarcely bring himſelf to believe that it was really traced by his hand, and would ſuggeſt that it was, in fact, affixed to the piece by Orazio himſelf, out of compliment to the well-known Gubbio Maeſtro, and that the piece was both painted and luſtred by Orazio in the "botega" of Giorgio. In ſupport of this theory, he would remark, that the colouring of the piece, though extremely harmonious and powerful, is ſomewhat colder and blacker than in Orazio's uſual performances, approximating in this reſpect, indeed, to the prevalent greeniſh-grey tones of Maeſtro Giorgio. To all appearance, it was executed at an earlier period than the beautiful ſmall plate (No. 57 in this collection), alſo attributed to O. Fontana (dated 1549), and it is preſumable that the plaque was painted before he (Orazio) had eſtabliſhed a "botega" on his own account.

An examination of the plate, No. 17, is calculated to throw ſome light on the preſent piece. It (the plate) was beyond all

* For a notice of theſe, ſee Apppendix B.

queſtion luſtred in the fabrique of Giorgio, and if the ſtyle of application of the luſtre decoration to the painted ſubject, as compared with that of the plaque, be particularly noticed, a marked difference between the two will be immediately perceived tending to ſupport the hypotheſis that the luſtring of the plaque was by the painter (Orazio) himſelf.* On the plate the luſtre is applied without feeling or intelligence, in the uſual coarſe mechanical ſtyle of the Giorgio fabrique, whilſt in the plaque on the contrary, its uſe is ſparing in the extreme, being applied only where it is really calculated to aid the artiſtic effect of the piece, indicating thereby the ſober judgment of an artiſt as oppoſed to the "clinquant" of the mere manufacturer.

No. 120.

CIRCULAR PLAQUE, diam. 10½ in., Faenza ware? —dated 1491. This plaque is grounded in deep blue, and the painting is in white enamel and orange, preciſely in the ſtyle of the well-known "ſopra azurro," Faenza ware? pieces (generally dating about 1520). In the centre is a medallion, with the ſacred monogram J · H · S, with border of rays, alternately in white enamel and orange; on the border is the date 1491, and likewiſe two interlaced monograms, an M · I and apparently C · A in white enamel. This intereſting plaque was probably an incruſtation into an altar front, the centre of a pilaſter, or ſome other architectural member. The occurrence of this peculiar ſtyle ("ſopra azurro") at this early period is ſomewhat remarkable, as hitherto it has not been obſerved till at leaſt twenty years later than this date.

* Although it is aſſumed, that Orazio actually applied the luſtre pigment to this ſpecimen, it is not neceſſarily to be inferred that he was acquainted with the ſecret of its compoſition; the great probability is, that he was not: documentary evidence, indeed, exiſts, which is almoſt concluſive on this point.

No. 121.

HEXAGONAL PEDESTAL SALT CELLAR, Gubbio? luſtre ware—circa 1520-30, diam. 6 in. The upper and under ſurfaces of this piece are alike; the drum or body of the pedeſtal is ornamented at the angles with baluſters, and in each ſquare compartment of the ſides is a roſe in relief grounded with luſtre tint. Scroll foliage decoration, in luſtres on white ground, outlined and ſhaded with blue. In all probability by the painter ſigning his works with an N.

No. 122.

OVIFORM DRUG VASE, Faenza ware? height 12¾ in., diam. 9 in.—circa 1490. A large wreath of fruit, forming a medallion, occupies the centre part of this vaſe, this is filled in with cherubs' heads and ſtrings of golden beads on dark blue ground, on two ſcrolls are written "chonſerve dachori."

No. 123.

SMALL TWO-HANDLED VASE, Gubbio luſtre ware, height 6½ in., Maeſtro Giorgio?—circa 1520-30. Foliated ornamentation and gadroons in ruby and yellow luſtre on white, outlined and ſhaded in blue.

No. 124.

VASE OR CHALICE on tall ſtem with dragon handles, ancient Faenza ware?—circa 1470-80, height 9¼ in. This is a gift or "amatoria" piece, by one of the earlieſt maſters yet obſerved. On each ſide of the body of the piece are large medallions, formed by maſſive wreaths of leaves, both painted with a Cupid bearing a chalice in which is a heart tranſfixed with a dart, and two ſcrolls with the following inſcriptions in very ancient

characters, "per amore te porto in qviſſta copa bella" ("for love I carry thee in this fine cup"), and "quiſta te dono p̃r amore bella" ("this I give you for dear love"). The reſt of the ſurface of the piece is covered with a ſcroll diaper pattern. The vaſe is flanked by two large handles, in the form of a dragon with ſhield-ſhaped wings, painted with a peacock's feather pattern. The piece is grounded white, and the painting is in deep blue outline, the only other colours employed being a tranſparent tan-coloured orange and cupreous green. The Marlborough Houſe Collection contains ſeveral pieces by this intereſting early maſter, one of which (No. 2559), a bacile, is initialed with the monogram E · B, linked together by a ſcroll or "paraphe."

No. 124 (a).

SMALL GLOBULAR VASE, much mutilated, diam. 6½ in., Gubbio luſtre ware?—circa 1520-30. Painted with foliated ſcrolls and gadroon ornamentation in ruby and yellow luſtre, on white, lined and ſhaded with blue. By M. Giorgio? or the artiſt of the monogram N.

No. 125.

JUG OR CRUCHE, with trefoil lip and ſcroll handle, Gubbio luſtre ware, height 10 in., M. Giorgio? or the maſter of the monogram, N. Painted with zones of ſcroll foliage in ruby and gold luſtres, on white ground, lined and ſhaded with blue. The luſtres are in ſuch quantity as nearly to conceal the ground.

No. 126.

CUP OR TAZZA on raiſed ſtem, Gubbio? luſtre ware, height 3½ in., diam. 8½ in.—circa 1510. In centre of the bowl is a medallion with buſt portrait of a woman holding a flower in her hand—border of oblique

gadroons and concentric lines. The outſide of the piece is decorated with geometrical ornaments and concentric lines, ruby and yellow luſtre on white ground, lined and ſhaded with blue. By one of the early Gubbio "bacile" painters. It ſhould be obſerved, that the ruby tint ſeldom occurs in connection with the variety of yellow irideſcent luſtre ſeen in this piece.

No. 127.

CAUDLE CUP without cover, "coppa puerpera," Gubbio luſtre ware, Maeſtro Giorgio?—circa 1520-30, height 3 in., diam. 6½ in. In a medallion at the bottom of the cup is an amorino ſtanding near a large vaſe, on blue background, the reſt of the interior of the piece grounded in gold luſtre; exterior painted in rayed compartments, with ſcalework and foliated ornaments; the circular ſpace under the feet alſo, painted with the letter A, ſurrounded by ſcroll work. Ruby and yellow luſtres on white, outlined and ſhaded with blue. This is an iſolated piece of a ſet or ſervice, of which each part was made to fit together with the others ſo as to form one veſſel. It was cuſtomary to preſent theſe pieces to ladies on their accouchement.

No. 128.

SMALL BOTTLE-SHAPED EWER, Gubbio? luſtre ware, height 7½ in.—circa 1510. Painted with the raiſed monogram J · H · S, and vertical rayed compartments with foliated ornaments, &c., yellow luſtre, outlined and ſhaded with blue on white ground.

No. 128 (ff).

SMALLER EWER, ſame ſhape as preceding piece, Gubbio luſtre ware, height 5½ in.—circa 1510. Painted with vertical rays or columns forming compartments, filled in with ſcalework patterns; the under part decorated with oblique radiating gadroons. Ruby and gold luſtres on white.

No. 129.

SMALL TWO-HANDLED OVIFORM VASE, height 4¼ in., Urbino ware—circa 1580-1600. Painted with amorini. A diminutive copy of a larger model of vaſe, probably intended as a toy.

No. 130.

LARGE OVAL CISTERN, length 21 in., width 17 in., depth 10¼ in., Urbino? ware—circa 1540-50. The margin and foot of the piece are moulded, and enriched with ſunk flutings, &c. The interior is painted with a ſubject of many figures, covering the entire ſurface:—Diana and her nymphs bathing, with the diſcovery of the incontinence of Caliſto. The exterior is ſimilarly painted, with a continuous landſcape, with Diana and nymphs. The deſign and execution of the paintings in this important ſpecimen diſplay the hand of a practiſed and dexterous maeſtro. Several of the pieces by the ſame artiſt have been elſewhere obſerved, but as yet no clue has been obtained to his name, or the place of his labours.

No. 131.

CANDLESTICK, Gubbio luſtre ware, by Maeſtro Giorgio. Diam. of ſtand 8 in., height 4¾ in.—circa 1520-30. The deſign of this rare and beautiful piece is adapted from the bronze damaſcened candleſticks of oriental workmanſhip, which were ſo much in uſe in Italy in the fifteenth and ſixteenth centuries. The band of beautiful interlaced decoration in ruby luſtre on blue ground, which ſurrounds the pedeſtal, is quite in the ſtyle of the damaſcened arabeſque patterns.

No. 132.

FLAT GADROONED VASE, OR CUP, Gubbio luſtre ware, diam. 7 in., height 1¾ in. Maeſtro Giorgio. In the centre of the bowl is a large medallion painted with an amorino, in an architectural landſcape, in griſaille, (yellowiſh brown tint); exterior enriched with guilloche ornaments in yellow luſtre. The painting of this piece, which, like the preceding, is a rare, if not unique model, moſt graceful in form, is from the hand of Maeſtro Cencio?

No. 133.

EWER WITH TREFOIL LIP AND SCROLL HANDLE, Caſtel Durante? or Faenza? ware, height 8¼ in.—circa 1530-40. Painted in compartments of various geometrical forms, grounded alternately in blue, orange, and green; theſe compartments are filled in with foliated ſcrolls in yellow, white, &c.

II.—PALISSY WARE, AND ANCIENT FAÏENCE OF THE SOUTH OF FRANCE.

APART from its intrinſic merit in the point of view of Art, our eſtimation of the pottery of Bernard Paliſſy is unqueſtionably enhanced by the romantic circumſtances attending its production: the ſpecimens have indeed ſomewhat of the intereſt of relics. Paliſſy's hiſtory is now very generally known; but it is unfortunate that hitherto he has been preſented to us rather in the character of a romance hero, than in his true quality as a great maſter in induſtrial art.

An adequate monograph of Paliſſy's pottery has yet to be written, and it is ſingular that the archæologiſts and connoiſſeurs of his native country ſhould have left this undertaking ſo long unattempted.

Paliſſy was originally a glaſs painter, located in an obſcure diſtrict of the ſouth-eaſt of France, and his earlieſt productions in pottery appear to have been given to the world, after many weary years of inceſſant experimenting in his native city of Saintes, ſomewhere about 1550. Soon after ſucceſs crowned his efforts he removed to Paris, where, down to the period of his death in 1589, he laboured inceſſantly in his vocation as a Ceramic artiſt. After his death the "fabrique" which he founded was carried on by his deſcendants, who ſeem to have

ſpeedily degenerated into mere manufacturing potters, content to reproduce, with gradual deterioration, the well-known pieces of the maſter; the manufacture finally coming to an end ſometime in the early part of the ſeventeenth century.

The ſpecimens met with are therefore of two categories, viz., thoſe actually from the hand, or, at any rate, the "fabrique" of the maſter, and thoſe produced by his ſucceſſors. The care diſplayed in the manufacture of the pieces generally, the ſharpneſs of the relievo decorations, purity of tint, and brilliancy of the enamel colours, being the only teſts by which ſpecimens can be diſtinguiſhed as belonging to one or other of theſe claſſes.

Paliſſy's wares may be arranged in three generic diviſions.

1. His ſo-called, "ruſtic pieces" (the ſpecimens decorated with reptiles, ſhells, plants, &c.)

2. Thoſe with relievi of figure ſubjects.

3. Pieces decorated with purely ornamental motives.

The firſt is in all probability the primitive variety, and from its quaintneſs and originality will always, probably, attract the greateſt ſhare of attention. The conventionally decorated pieces, however, are thoſe on which his claims as an artiſt muſt mainly reſt.

To the objection made by many perſons of taſte, that Paliſſy's wares are merely curious, and not beautiful, may, for inſtance, be oppoſed ſuch pieces as the "Exquiſite Ewer" in this Collection, and the fine works of ſimilar ſtyle in the collections of Andrew Fountaine, Eſq. and M. Sauvageot, of Paris.

The genuine pieces of the maſter, eſpecially of the purely ornamental claſs, have become exceedingly rare; and the adverſe opinions alluded to have been, generally ſpeaking, baſed on ſpecimens which were in reality his common trade productions; and it ſhould not be forgotten that then, as now, the merely quaint or fantaſtic had a better chance of ſale than more truly beautiful productions.

The claſs of ware variouſly termed "Faïence of the South of France," "Faïence of Dauphiné," "Valence," or "Avignon ware," has hitherto been very imperfectly illuſtrated. A few notes are offered after the deſcription of the pieces in this catalogue.

No. 134.

LARGE OVAL DISH, Paliſſy ware, ornamented in relief with reptiles, fiſh, ſhells, plants, &c., length 21 in., width 16 in. A river or brook flows round the bottom of the diſh, leaving, as it were, an iſland in the centre; on this is a large ſnake, in the river are fiſh, pebbles, crayfiſh, &c. The broad margin of the diſh repreſents a ſloping bank, on which, in various life-like attitudes, are arranged one large and two ſmaller lizards, a ſnake coiled up, a frog, and numerous ſhells. The plants repreſented are ferns, ivy, oak leaves, and acorns, &c. The ground of the piece is deep blue, and the animals, &c. are enamelled in their proper colours. Reverſe, enamelled with mottled or variegated colours, in which a rich chocolate brown predominates. The brilliancy of the glaze and purity of the enamel tints, as well as the ſharpneſs of the relievo work, leaves no doubt but that this piece is actually from the hand of Paliſſy himſelf. It is a fair type of Paliſſy's ſo-called "ruſtic figulines."

No. 135.

OVAL DISH, Paliſſy ware, length 20 in., width 15 in.; decorated with reptiles, fiſh, &c., in the ſtyle of the preceding piece. The centre has a raiſed iſland ſurrounded by a rivulet, the middle of the iſland has three cockle ſhells ſurrounded by a circle of ſmall univalve ſhells, and at each extremity is a large frog; in the rivulet is a pike, two carp, and a miller's thumb; on the raiſed border or band

are two large lizards, two cray-fiſh, a frog, and a death's-head moth; the leaves of various plants, ſhells, &c., are ſcattered over the reſt of the ſurface. This piece, although more formal in compoſition and leſs perfect in glaze and colouring, is nevertheleſs an original work of the maſter. Reverſe, variegated enamel.

No. 136.

OVAL PLATEAU, Paliſſy ware; piece known as "La belle Jardinière," length 13¼ in., width 10¼ in. This ſpecimen may be taken as a repreſentative of the ſecond claſs of Paliſſy's production—the "ſubject" pieces. It is a well-known and favourite deſign, and which, from the number that have come down to the preſent day, muſt have been in extenſive demand. In the centre a female figure (Flora) in claſſical coſtume, her head crowned with flowers, and holding in each hand large bouquets, is ſeated in a garden; near her is a vaſe in Paliſſy's ſtyle of deſign, holding flowers, and at her feet are various gardening implements; in the background a chateau with parterre and fountain in the centre; a gardener is ſeen at work, and two female figures, (probably allegorical of Summer and Autumn,) are advancing; the border is decorated with an emboſſed arabeſque deſign, evidently executed with a metal die or ſtamp, and enamelled pale green. Reverſe of the piece variegated enamels,—by Paliſſy himſelf. This piece, and, in fact, Paliſſy's wares in general, differ conſiderably in the arrangement of the enamel tints, ſcarcely any two being alike in this reſpect.

No. 137.

OVAL TAZZA, "ſaladier," St. John baptizing Chriſt, length 11¾ in., width 10½ in. Reverſe grounded in variegated enamels. Judging from the purity of the enamel tints and ſharpneſs of the work, this ſpecimen is believed to be from the hand of the maſter. This

model, however, was manufactured long after Paliſſy's time, and is frequently met with in a very worn coarſe ſtate as to relief, and heavy dull colouring; it is in the ſame category of Paliſſy's ware as the preceding ſpecimen.

No. 138.

CIRCULAR BOWL TAZZA, "ſaladier," Paliſſy ware, diam. 11¾ in. This piece belongs to the third variety of Paliſſy's works, as the piece is decorated in relief with purely conventional ornamentation. In the centre of the bowl is a raiſed roſette, from which flutings or gadroons detached on leaves radiate towards the margin; the edge of the piece is cut or vandyked, the forms being determined by the foliation of the leaves, richly decorated with blue, green, yellow, and variegated enamels. Reverſe, ſplaſhed or variegated enamel. An original piece of the maſter, in perfect conſervation.

No. 139.

SHALLOW TAZZA PLATE, Paliſſy ware, diam. 9¾ in. Second variety; ſubject, Perſeus and Andromeda; in the foreground numerous figures witneſſing the deſtruction of the monſter. This piece is of very frequent occurrence.

Nos. 140 and 141.

PAIR OF OVAL PERFORATED DISHES, "compotières," Paliſſy ware, length 12 in., width 9 in. Third variety. Theſe ſpecimens are characteriſtic types of Paliſſy's conventionally decorated pottery, in which, in fact, his higheſt merit as a deſigner is diſplayed. In the centre is an oval concave pool or depreſſion, the margin ſurrounded by a narrow band of raiſed ſtrapwork, which, by an interlaced pattern, ſerves to connect with it four other

circular pools; the ſtrapwork band forms the margin of the piece, and the intervals of the border between the four circular depreſſions are filled in with foliated ſcrolls and ſtrapwork ornaments in relief, and pierced in open work; the diſtribution of the enamels on theſe two pieces is different one from the other.

No. 142.

OVAL PERFORATED COMPOTIÈRE with five hollow pools, Paliſſy ware, length $10\frac{5}{8}$ in., width $8\frac{1}{4}$ in. The deſign of this piece is nearly the ſame as the two previous ones; the relievo ornaments are, however, ſharper, and the enamel glazes much more vivid and brilliant. Of the beſt period of Paliſſy's works.

No. 143.

CIRCULAR BOWL, TAZZA, "ſaladier," Paliſſy ware, diam. $10\frac{1}{2}$ in. Ornamentation of raiſed conventionalized leaves and marks, the margin ſtudded with ſmall circular flowers or roſettes, and cut or ſcolloped to the pattern.

No. 144.

OVAL EWER, or "Aiguière," Paliſſy ware, length $8\frac{1}{2}$ in., extreme height 11 in. This truly beautiful vaſe is one of the moſt exquiſite ſpecimens of decorative art, that the great period of the French Renaiſſance has bequeathed to us. If from the deſign of Paliſſy himſelf, it would alone ſuffice to place him on a level with the moſt celebrated artiſts of the epoch. It is more likely, however, to have been modelled for the potter by ſome one of his contemporaries (not improbably Jean Goujon). The drawing of the nude figure, maſks, &c., ſtrongly reſembles the ſtyle of that great artiſt, although, from the ſmallneſs of the ſcale,

and the alteration they have ſuffered in the proceſs of the manufacture of the piece, it is not poſſible to expreſs a decided opinion on this point. The deſign, however, in every part diſplays the influence of the Fontainebleau maſters, and is clearly the work of a French artiſt trained in that ſchool. The body or drum of the vaſe is decorated on each ſide with a cartouche, on which are recumbent nude female figures, one repreſenting the goddeſs Flora, the other a river nymph. Maſks of a ſatyr and nymph reſpectively occupy the ſpace underneath the ſpout and handle, and the intervening ſpaces are filled in with ſcroll foliage; the handle, forming an elegant ſcroll, is decorated with a nude female figure, in alto relievo, holding a cornucopia, and recurved to the form of the ſcroll. The underſide of the ſpout is decorated with a large groteſque maſk of ſpirited deſign, and the under ſide of the vaſe, near its junction with the foot, is enriched with raiſed gadroons. The piece is grounded in dark blue tranſparent enamel, and the various ornaments diſplay every tint in Paliſſy's repertory. The piece is of the greateſt rarity, only three others of the ſame model being known to the writer, viz., a pair in the celebrated collection of Andrew Fountaine, Eſq., and one in that of M. Sauvageot, of Paris. The preſent ſpecimen is quite intact.

No. 145.

FOUNTAIN, Paliſſy ware, height 19¼ in. Repreſenting a conical rock, ornamented with ſhells, ſerpents, lizards, frogs, crayfiſh, &c., in natural attitudes, diſpoſed around the vaſe. This piece is probably a portion from the decoration of a grotto or garden fountain, in the category of the "ruſtic figulines," deſcribed and ſo denominated by Paliſſy.

Nos. 146 to 151.

SIX OVAL DISHES, with raiſed ornaments, enamelled faïence of Dauphiné—16th century, average ſize of the pieces, 14 in. long, 11 in. wide. Relief decoration of maſks, cherubs' heads, rude foliated ornaments and ſtrapwork, arms, medallion heads, &c. Variegated enamels, on a white or cream-coloured ground or body. The ornamentation of theſe pieces diſplays ſo much analogy with that of Paliſſy, that we may conclude they were in ſome ſort a rude imitation of his ſtyle. This variety of ware with relief decorations of a fragmentary or appliqué character, was, however, undoubtedly manufactured in France long before Paliſſy's time, probably as early as the middle of the fifteenth century, ſo that the preſent pieces muſt be regarded only as adaptations in the ſtyle of the paſſing epoch ; the coarſe lead enamel glaze is ſplaſhed with large blots of brown, green, blue, and yellow, and this mode of mingling or variegating the enamel tints was probably in uſe from a very early period ; and it is more likely that Paliſſy's beautiful mixed enamels were derived from this ware, than the preſent examples from his practice in this reſpect.

No. 152.

VASE, brown glazed Avignon? ware, height 15½ in., —17th century. The body of this piece is pyriform ; four lofty handles riſe above it, terminating in open work ſcrolls ſupporting a ſmaller cylindrical veſſel, which was probably originally ſurmounted by a cover repreſenting an imperial crown ; on the top of the pyriform vaſe, and within a compartment joined by the vertical handles, is a ſhield with the arms of France, ſupported by two amorini; octagonal moulded foot, entirely covered with a tranſparent brown glaze.

Nos. 153 and 154.

TWO VASES, or "aiguières," ſimilar ware,—17th century, height 15¼ in. The body of theſe vaſes is pyriform, like the preceding piece, and is ſurmounted by a lofty cylindrical neck and ſpout, formed by an eagle's head:—ſcroll handle, enriched with a terminal figure of an amorino, octagonal foot, and brown enamel glaze. Theſe curious pieces are rather in the ſtyle of metal work than pottery, and the brown enamel covering, identical with our own Rockingham ware glaze, was probably intended to aid this impreſſion. M. Soulages attributes them, and no doubt with truth, to the ſouth-eaſt of France; were it not, however, for one of the pieces having the arms of France ſo conſpicuouſly diſplayed, the writer would rather have deemed them to be of Italian origin, the ſtyle, which is unmiſtakeably characteriſtic, agreeing perfectly with many ſeventeenth century Venetian? works in braſs. The truth probably is, that they were the products of a fabrique located ſomewhere in the Comtat Venaiſſin (Avignon) during the latter years of the Papal poſſeſſion of that territory, and were, in fact, the productions of an Italian potter.

Nos. 155 and 156.

PAIR OF EWERS, faïence of the ſouth of France, (ſame ware as No. 146, &c.) height (of No. 156,) 11 in.—ſixteenth century. The body of theſe pieces is bell-ſhaped, with ſpout and angular handle, the cover is of a piece with the vaſe, and the opening or mouth of the piece is under the foot; relief decoration of vertical bands, roſettes, maſks, &c.; brown glazed ground ornaments in white (the colour of the pâte or body), floated in part with green glaze.

III.—VARIA.

No. 157.

PLATEAU, with raiſed medallion centre, in emboſſed pewter, diam. 18½ in.—Swiſs work—circa 1600; by Caſpar Enderlein. In centre an allegorical figure of Temperance, ſurrounded by two zones of ornamentation, one of them containing allegorical figures of the elements, within oval cartouches, and the outer one (on the margin) repreſentations of the ſciences. On the reverſe in the centre is a medallion portrait of the artiſt, inſcribed "Caſpar Enderlein ſculpebat." This is a cloſe copy of the well-known plateau of François Briot, the original ſpecimens of which have a medallion portrait of the Author—(ſee M. H. Muſeum, No. 2063, (Bernal Coll.) Enderlein was a well-known Swiſs die ſinker, but there can be no doubt but that Briot was the real author of this piece; on comparing the two ſpecimens together the great ſuperiority of the original will be at once apparent. Enderlein evidently however made freſh dies, as the details of the work differ conſiderably; his impudent aſſumption, of the credit really due to another, is even carried ſo far as to place his own initials on the pedeſtal on which the figure of Temperance in the centre medallion is ſeated, in the exact place which the initials of Briot occupy in the original. Briot's piece is accompanied by an Ewer en ſuite. There can be little doubt but that Enderlein counterfeited the Ewer alſo.

No. 158.

PLATEAU, with raiſed centre in alabaſter, Italian work—circa 1500, diam. 16½ in. The centre and the margin are ornamented with radiating flutes or gadroons picked out in gold. This and the preceding piece were

the ſtands or plateaux for ewers, intended to contain perfumed water for pouring over the hands of gueſts at table—(in reality, the ancient ſubſtitution for finger glaſſes); they were however probably not often made uſe of for this purpoſe, being more frequently diſplayed as ornaments on buffets or credences.

IV.—FLEMISH STONEWARE, "GRES DE FLANDRES."

No. 159.

LARGE CRUCHE, brown glazed ſtoneware, height 12¼ in.—dated 1590. Round the centre is a band or belt containing a dance of peaſants in relief, with two lines of rhyming inſcription in Dutch or Flemiſh, and dated 1590.

No. 160.

SIMILAR FLEMISH, BROWN-GLAZED CRUCHE, height 12¼ in.—dated 1584. Band round the centre containing ſubjects from the hiſtories of Eſther and Suſannah, with inſcription—date 1584, and ſignature "Engel Kran."

No. 161.

SMALL GLOBULAR FLEMISH CRUCHE in "Terre de pipe," with pewter cover—ſixteenth century, height 7¾ in. Punctured ornamentation and inciſed flutings, maſk under ſpout.

No. 162.

SMALL GLOBULAR FLEMISH CRUCHE with pewter cover, grey and blue-glazed ſtoneware, ornamented with a ſtamped diaper pattern, and a maſk under the ſpout, height 8½ in.—circa 1600.

No. 163.

SMALL GLOBULAR CRUCHE, ſimilar ware, height 6 in.—circa 1600.

No. 164.

SMALL GLOBULAR FLEMISH CRUCHE, brown glaze, height 7 in.—circa 1600.

No. 165.

SMALL GLOBULAR FLEMISH CRUCHE, blue and grey-glazed ſtoneware, height 7¾ in.—ſeventeenth century. In front a medallion with the initials I · A.

No. 166.

SMALL GLOBULAR FLEMISH CRUCHE in "Terre de pipe," inciſed ornamentation and maſks in relief, height 6½ in.—ſixteenth century.

V. VENETIAN GLASS WARES.

THE ancient Glaſs Wares of Venice have now, after the lapſe of two or three centuries, again become in requeſt; — originally regarded more as objects of taſte or luxury than as articles of general uſe, they have only perhaps reverted to their original deſtination in having become the excluſive property of the collector.

The ſpecimens exhibit an almoſt infinite variety of forms, modes of decoration, and manipulatory proceſſes, generally ſpeaking, evincing greater originality and beauty, and even a wider range of technical reſources than correſponding modern productions. The preſent Collection contains a numerous ſeries of ſpecimens chiefly ſelected for beauty of form, M. Soulages having evidently been eſpecially influenced by a predilection for excellence in this reſpect.

With the exception of the fine ſeries of early enamelled tazze, and ſome half-dozen miſcellaneous pieces of the "laticinio," "ſchmelze," and "millefiore" varieties, all the ſpecimens are in plain tranſlucent glaſs; and it is here worthy of remark, that the laſt extenſive Collection of Venetian glaſs wares ſubmitted to public view—that of the late Mr. Bernal, was characterized by the predominance of an entirely different claſs of ſpecimens, the laticinio varieties, Vitro di trina, &c., having there formed the bulk of the Collection, almoſt to the entire excluſion of the ſimple "ſhaped" pieces.

This difference is the more worthy of notice, as it ſhows how uncertain and inadequate muſt be any eſtimate of the general characteriſtics of a ſpecial category ſuch as this, which is merely founded on an acquaintance with private collections; few private individuals being exempt from thoſe ſpecial predilections, which are of courſe incompatible with the formation of an average or catholic ſelection.

Very little is known about Venetian Glaſs; no detailed monograph or technological work on the ſubject exiſts; and in fact a careful ſtudy of the ſpecimens that remain, will alone enable anything like a claſſification into ſtyles or periods to be accompliſhed.

Apparently there are few pieces extant of an earlier date than the laſt decade of the fifteenth century; the art, however, was in full exerciſe in Venice long before this time. Gilding and decorations in enamel colours are very frequent on the early quattro-cento pieces, and a characteriſtic ſtyle or motive is the ſcalework or imbricated pattern in gold with points or touches of enamel colours in imitation of jewels, of which many varieties may be obſerved on the ſeries of tazze in this collection. It is not at all unlikely, that the taſte for enamel decoration was prompted by the oriental (Arabic) enamelled glaſs wares, which appear to have been very generally known in Europe during the middle ages, and of which a few very rare ſpecimens have come down to us.

The "laticinio" or filigree varieties, Vitro di trina, &c., to all appearance were the product of the ſixteenth century, and the majority of the pieces in Collections probably belong to the ſecond half of that period. The former, (filigree "laticinio" work), and the "millefiore" or "Vitro fiorito" were both revivals of antique proceſſes, and doubtleſs reſulted from the inveſtigation of claſſical antiquities then ſo recently entered upon.

It is however very difficult to determine the exact periods of Venetian glaſs wares—poſitive data are very ſeldom to be

obtained; and the only available aſſiſtance is from the analogies which may be found in the forms and ornamental details of the pieces with thoſe of veſſels in other materials—the dates of which are more evident. There will thus always remain great uncertainty as to the real dates of numbers of ſpecimens. Like the Antique, Venetian glaſs is rarely or ever cut on the wheel, being on the contrary ſimply blown into elegant ſhapes, the manipulative ſkill diſplayed being often truly wonderful. Glaſs blowing, like "throwing" clay on the potter's wheel, naturally induces beautiful curved forms and tenuity of ſubſtance, and as a rule Venetian glaſs is frankly and conſiſtently characterized by adherence to theſe natural ſuggeſtions of the material.

The following brief definitions of a few prominent varieties and proceſſes may intereſt thoſe to whom the ſubject is entirely new.—Firſt: "Laticinio," or filigree glaſs, of which there is a great diverſity of patterns, is characterized by coloured threads (generally opaque milk-white, hence the word "Laticinio"), included in the maſs of tranſparent glaſs, which, by various methods of manipulation, are twiſted or woven as it were, into regular ſpiral or reticulated patterns, producing in ſome ſpecimens a kind of network of delicate lines ſpread over the piece, ("vitro di trina," or lacework glaſs); this latter term, however, is generally applied to ſpecimens in which the white threads are croſſed at an angle, forming lozenge-ſhaped compartments, each of which ſometimes contains a ſmall air-bubble. "Millefiore" glaſs has a rich variegated appearance, exhibiting an infinity of eccentric patterns, ſtars, circles, &c., produced by mingling ſmall cylindrical pieces of various coloured filigree glaſs, cut from thin rods, with the melted maſs from which the veſſels are blown. "Schmelze," and Schmelze-Avanturine; the former of theſe varieties is a ſemi-opaque glaſs of a rich variegated brown, green, or bluiſh colour, which when ſeen through by tranſmitted light takes a deep blood-red

tint. Patches or globules of gold, ſometimes ſeen on the ſurface of this kind of glaſs, conſtitute the ſchmelze-avanturine. The "Avanturine" is obtained by mingling metallic filings or levigated leaf-gold with melted glaſs, in the maſs of which it is ſeen ſuſpended in the ſhape of brilliant particles.

Nos. 167 to 184.

COMPRISE a ſeries of eighteen Tazze of various deſigns, all enriched with enamel colours and gilding. The general ſimilarity in ſtyle renders a ſpecific deſcription of each piece unneceſſary; fourteen of them range from 9 in. up to 14½ in. in diameter, and there are four ſmaller bowl tazze, averaging about 6 in. diam. each; ſome are elevated on tall feet, others on low moulded ſtems. A great variety of vertical and oblique ſpiral flutings or gadroons, diamond moulding, &c., compriſing all the uſual patterns, are ſeen carried out in one or other of the ſpecimens; ſeveral have filets, margins, or entire ſtems in coloured glaſs, but there are no ſpecimens of filagree or laticinio work, theſe pieces being of a period anterior to the introduction of the laſt named varieties; they are nearly all decorated with bands and filets of imbricated work in gold, and pearl, or jewel ornamentation in enamels. In two of the ſpecimens the imbricated ornament nearly covers the pieces, and has a diſtinct reſemblance to the peacock's-feather pattern, ſo favourite a motive on certain quattro-cento Majolica wares, (ſee Nos. 171 and 172). Four of the ſpecimens have ſhields of arms enamelled in the centre of the bowls; one has a medallion of Lucretia ſlaying herſelf; one bears a medallion containing a dragon, with enamelled and gilded radiating gadroons, and another a wreath of elegant ſcroll foliage. The date of the majority is during the earlieſt years of the ſixteenth century, whilſt three or four ſpecimens, Nos. 171, 172, 176, 184, may be referred to the quattro-cento period.

No. 185.

GOBLET ON TALL FOOT, height 8 in.—circa 1480. The bowl is enriched with vertical gadroons in relief, grounded in gold; a broad band of imbricated ornament in gold, with jewels or ſpots of enamel colours, ſurrounds it near the margin. The foot is fluted.

No. 186.

VASE OR EWER, with handles and cover. Entire height 14¼ in. This curious piece may probably be referred as far back as the latter part of the fifteenth century; the characteriſtics of ſtyle, however, are not ſufficiently marked to enable the period to be determined with certainty. It has a reſemblance in ſhape to the "burettes" or cruets in metal of the fifteenth century, but has alſo, in addition, a ſwing or bucket handle of twiſted glaſs attached. The glaſs has a ſmoky browniſh tint, cauſed in all probability by the addition of manganeſe to the colourleſs maſs from which it was blown. If really of the quattro-cento period, the conſervation in an intact condition of ſo fragile a piece is very remarkable.

No. 187.

GOBLET OR TAZZA, oval or boat-ſhaped fluted bowl, on raiſed baluſter ſtem. Height 8¼ in., length of the bowl 8½ in.—ſixteenth century.

No. 188.

GROTESQUE VESSEL, ſhaped like a mule. White and blue glaſs.

No. 189.

VESSEL, in the form of a ſhip, with rigging, maſts, &c.

No. 190.

GROTESQUE GOBLET, with a ſyphon apparatus, ſurmounted with the figure of a ſtag in full relief, blown or moulded, entire height 14 in.

No. 191.

BELL-SHAPED GOBLET on low baluſter ſtem, in dark blue glaſs, the bowl diamond-moulded, height 9 in., width 6½ in.—Date, firſt half of the ſixteenth century.

Nos. 192 to 195.

FOUR FLOWER VASES, moulded glaſs, height 8½ in. The body of each of theſe vaſes is in the ſhape of a pecten ſhell, the rays or flutings of the ſhell being in relief; it is ſurmounted by a funnel-ſhaped neck, with two ſcroll-handles in blue glaſs attached.

No. 196.

SMALL OVIFORM EWER, in blue glaſs, height 6½ in.—Sixteenth century.

No. 197.

SIMILAR EWER, in opaque white glaſs, height 5⅝ in. —Sixteenth century.

No. 198.

SMALL OVAL FLACON in blue glaſs, with oblique pattern in "laticinio," and raiſed ribs and boſſes in opaque white glaſs.

No. 199.

SMALL BULB-SHAPED BOTTLE, "vetro fiorito" or "millefiore" glaſs.

Nos. 200 to 222.

TWENTY-THREE WINE GLASSES of various patterns. —Sixteenth and ſeventeenth centuries.

No. 223.

FUNNEL-SHAPED GOBLET, the lower part of the bowl decorated with arabeſque ornamentation of dolphins, ſcroll foliage, &c., in enamel colours, the margin of the glaſs enriched with gilded zones.—Height 5¾ in.—circa 1500-20.

Nos. 224 to 247.

TWENTY-FOUR WINE GLASSES, TAZZE, GOBLETS, FLACONS, &c., of various deſigns.—Sixteenth and ſeventeenth centuries.

No. 248.

TAZZA, on tall fluted, baluſter-ſhaped ſtem, the bowl enriched with raiſed circular boſſes and radiating gadroons, height 6 in., diam. 6½ in.,—cinque-cento period. The material of this glaſs has a peculiar blackiſh ("ſfumato") tinge, probably from manganeſe; this colour, which ſeems to enhance the luſtre of certain pieces, is found in many ſpecimens of the cinque-cento period, and is much eſteemed by connoiſſeurs.

Nos. 249 to 254.

SIX PIECES various,—wine-glaſſes, tazze, flacons, &c. —Sixteenth and ſeventeenth centuries.

No. 255.

BOWL in "Schmelze" glaſs, diam. 12 in., height 4½ in. —Sixteenth or ſeventeenth century.

No. 256.

EWER, "en ſuite" with the preceding piece, height 7½ in.—Sixteenth or ſeventeenth century.

No. 257.

GRAND PENDENT CHANDELIER for a ſaloon, in Venetian glaſs, for twelve lights, ornamented with roſettes or flowers in coloured glaſs.—Seventeenth, or early eighteenth century work.

VI.—VARIOUS OBJECTS.

Knives and Forks, Spoons, Coffers, Ivories—Utenſils in various materials.

Nos. 258 and 259.

PAIR OF HANDLES to a knife and fork, in carved ivory, compoſition of amorini in the ſtyle of Fiamingo. French, or Flemiſh ſeventeenth century work.

Nos. 260 to 267.

EIGHT CARVED IVORY HANDLES to knives and forks, female nude allegorical figures. French or Flemiſh ſeventeenth century work.

Nos. 268 and 269.

SPOON AND FORK in carved ivory, the handles in the form of terminal pedeſtals ſurmounted by buſts of amorini. French or Flemiſh ſeventeenth century work.

No. 270.

FORK, with carved ivory hilt: Judith with the head of Holofernes. French or Flemiſh ſixteenth century work.

Nos. 271 and 272.

KNIFE AND FORK, with ſilver hilts, German or Flemiſh—circa 1600. The hilts are engraved with ſcriptural ſubjects and arabeſques, in the ſtyle of Theodore de Brie, the pommels decorated with open-work ſcrolls or ſtrapwork, and on the ſides of the hilts is the motto "eſperant en dieu."

Nos. 273 and 274.

SPOON AND FORK in ſilver gilt; Italian? ſixteenth century work. The ends of the handles enriched with maſks and terminal figures of ſatyrs.

No. 275.

KNIFE with hilt in chiſelled iron, the pommel formed by a lion holding a ſhield with the arms of France. French work—circa 1540-50.

No. 276.

KNIFE, with braſs hilt; Italian?—circa 1570. The hilt formed by a terminal figure of a ſatyr, maſks, ſtrapwork ornament, &c.

No. 277.

KNIFE, with three blades and chiſelled ſteel hilt, originally gilded; French or Italian?—circa 1550. This curious utenſil forms three diſtinct knives, which may be detached and uſed ſeparately; the three are held together as one object by bevelled flanges on each ſide of the centre knife hilt, and correſponding grooves in the two ſide pieces, which ſlide on to the centre flange.

Nos. 278, 279, 280, and 281.

FOUR SMALL KNIVES, with chiſelled and gilded ſteel hilts, two of them incruſted with mother-of-pearl. French or Italian work—circa 1540-50.

No. 282 and 283.

DESK PEN KNIFE AND ERASER, with long ſtyle ſhaped ivory hilts; the upper parts formed by nude female figures; entire length of each, 14 in.—Italian? ſixteenth century.

No. 284.

SMALL PAIR OF SHEARS in chiſelled ſteel ſheath; Italian ſixteenth century work.

No. 285.

SMALL "ETUI" or needle-caſe in chiſelled ſteel; Italian? ſeventeenth century work.

No. 286.

IVORY COMB, ornamented with ſcroll ornaments in minute ſilver piqué work—ſeventeenth or firſt half of eighteenth century.

No. 287.

CARVED IVORY COMB, French or Italian work—circa 1350, length $6\frac{5}{8}$ in., width $4\frac{3}{4}$ in. The centre of the comb forms on each ſide a band or frieze, carved in baſ-relief with numerous figures. The ſubjects repreſented are, on one ſide, a dance of young men and maidens within a grove of trees, and on the other, within compartments divided by trees, are four ſubjects of a lover and his miſtreſs; in the firſt, on the right, they are ſeen exchanging gifts; ſecond, the cava-

lier preſents the lady with a (ring?); third, the lady crowns her lover with a wreath; fourth, the pair embracing. This curious piece was doubtleſs intended as a lover's gift; it is preciſely in the ſtyle of the ſmall circular mirror covers of the ſame period. The latter objects, however, occur much more frequently than combs.

Nos. 288 and 289.

TWO LADIES' STAY OR "BUSK" BONES, in ivory, enriched with piqué work in ſilver—ſeventeenth or early eighteenth century work.

No. 290.

IRON KEY, Italian or French work—circa 1550. The upper part of the barrel is formed by a miniature Corinthian capital, on which are poſed two ſyrens with interlaced wings and tails, &c. forming the bow.

No. 291.

KEY of ſimilar deſign—ſame work and period.

No. 292.

IRON KEY, with perforated wheel tracery pattern bow—fifteenth or early ſixteenth century work.

No. 293.

KEY of ſimilar deſign and period to Nos. 290 and 291.

No. 294.

KEY of ſimilar deſign and period, but more highly finiſhed workmanſhip.

No. 295.

KEY in wrought iron, (French?)—fifteenth century work, length $3\frac{1}{8}$ in. This exquiſite ſpecimen of "Gothic" lockſmith's work is enriched with a circular bow or wheel, filled in with a flamboyant cuſped tracery pattern; underneath it is a band or gallery of open-work tracery, and the ſummit is formed by a ſquare crown of open cuſped arcades, terminating in fleurs de lys, and cloſed in on the top by a waved radiating ſtar. The minute tracery work, cuſpings, &c. of this piece are executed with all the architectonic preciſion of ſtone ſculpture on a large ſcale.

No. 296.

IRON KEY, ſimilar deſign and period to Nos. 290, &c.

Nos. 297 and 298.

TWO RAMS' HEADS in chiſelled iron, Italian, cinque-cento work. On the forehead of one of theſe is an acorn in full relief, a device of the Della-Rovere family. As theſe objects were procured from the diſtrict of Urbino, it is very probable that they originally formed part of ſome decorative utenſil belonging to the Urbineſe princes.

No. 299.

CENTRE PORTION of a chiſelled iron lock, French work—circa 1520-30, length $2\frac{1}{2}$ in., depth 2 in. On one ſide is a ſmall ſtatuette of a ſaint (St. Paul?) holding a ſword and a book, ſtanding under a ſhell-ſhaped canopy, minutely chiſelled in full relief; the ground of the lock is ornamented with two circular arcades, with Ionic fluted three-quarter columns, and under one of theſe is an angel bearing a ſcroll, and a winged bull, alſo with a ſcroll, (ſym-

bols of St. Matthew and St. Luke); both are chiſelled in full relief.

No. 300.

PAIR OF SMALL CHISELLED STEEL PINCERS, Italian work,—16th century. The handles are formed by two dolphins, enriched with acanthus foliage.

No. 301.

PURSE-FRAME IN CHISELLED STEEL ("Eſcarcelle")—15th century work, length 5 in., height 5¼ in. The circular frame, the beam or croſs bar, and apparatus for ſuſpenſion, are all enriched with perforated tracery and "ſtrawberry-leaf" creſt-work.

No. 302.

PURSE-FRAME ("Eſcarcelle") IN CHISELLED STEEL, damaſcened with gold—Italian work—circa 1540-50. The lower part of the frame is ornamented with an oval cameo medallion, containing a ſtanding figure of Cupid, and at the ſides are compartments determined by the ſhape of the frame, in each of which is a recumbent female nude figure; the reſt of the ornamentation conſiſts of oval medallions and compartments encloſed by ſtrap-work ornaments, and chaſed with trophies of arms, armour, &c. Both the deſign and execution of this exquiſite ſpecimen are unſurpaſſed by any other work of the ſame nature. The beautiful recumbent figures are drawn with all the power of the greateſt Italian maſters in deſign, and are executed with the delicacy and preciſion of gem ſculpture. It is probably the work of ſome one of the famous Milaneſe metal workers of the cinque-cento epoch.

No. 303.

DIPTYCH, (devotional tablets) in carved ivory; French?—circa 1340, height of each plaque 7 in., width $4\frac{3}{8}$. The plaques are divided into upper and lower portions by pointed Gothic arcades, enriched with crockets, cuſps, ornamented ſpandrils, &c. The ſubjects repreſent ſcenes from the Paſſion of Chriſt, forming a continued frieze without diviſions, running in ſequence acroſs both the plaques. The ſeries commences at the bottom, on the left, with:—1. Judas receiving the bribe for the betrayal of our Lord. 2. Chriſt taken in the garden, with Peter ſmiting off Malchus' ear. 3. Chriſt brought before Pilate. 4. (continued on the oppoſite leaf) Pilate waſhing his hands. 5. Judas hanging himſelf. 6. Our Saviour buffeted by the ſoldiers.* 7. (upper ſeries) Chriſt ſtripped of his clothing by the ſoldiers. 8. The flagellation. 9. Chriſt carrying his croſs on the way to Calvary. 10. Chriſt being nailed to the croſs. 11. This compartment is vacant, but from indications in the back ground, it doubtleſs originally contained a further repreſentation of the Crucifixion, apparently a rood, with the Virgin and St. John ſtanding on each ſide.

No. 304.

HEXAGONAL COFFER, in carved bone and "tarſia" work of ſhell and coloured woods; Italian, —firſt half of the 15th century, height 13 in., diam. $10\frac{1}{2}$ in. The drum or body of the coffer is ſurrounded by relievo ſubjects, carved on ſeparate plaques of bone, with, apparently, the hiſtory of Pyramus and Thiſbe. The cover

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* This ſubject is of very unuſual occurrence, and is here treated in a ſingular manner—a cloth being thrown over the head of the Saviour, through which the features are perceptible—this difficult paſſage is executed with great fineſſe and truth to nature.

is ſurrounded with a curved band or frieze of foliated ornaments, with winged genii or amorini, two of which hold kite-ſhaped ſhields; the upper part of the cover, the cornice, or margin, and the baſe of the coffer, are decorated with moſaic incruſtation, ("tarſia work") of ſhell, bone, and tinted wood, arranged in chequers, meanders, and interlaced knot patterns. This coffer is one of a frequently recurring type, and was probably intended as a wedding gift, or caſket for the bride's trouſſeau. All the ſpecimens ſeem to date about the ſame period, and have ſo cloſe a general reſemblance to each other in ſtyle, as to induce the belief that they were all executed in the ſame diſtrict, probably the north or centre of Italy.

No. 305.

SMALL COFFRET, in putty or ſtucco work, Italian—circa 1490, length $6\frac{1}{2}$ in., width $4\frac{1}{2}$ in., depth $3\frac{5}{8}$ in. The ornamentation is appliqué work in relief, on a gilded ground. The ſides are covered with relievo ſubjects, with an arabeſque pilaſter at each angle; the baſe and margin are decorated with ornamented mouldings, and the top of the cover has a raiſed torus wreath, forming a border, the panel within being filled in the centre with a conical or dome-ſhaped roſette, ſurmounted by a ball, and the ground ſpaces at the ends with maſks and ſcroll foliage in relief. The ſubjects on the ſides of the coffret are :—1. In front, Curtius leaping into the gulf. 2. At the back, the triumph of David. 3. At one end, two ſhips; and 4, at the oppoſite end, two warriors in combat, mounted on elephants, with a third, on foot, holding an oak branch. Many other coffrets of this peculiar ſtyle and material exiſt in collections; they have ſuch a cloſe reſemblance to each other as to ſuggeſt the belief that they are all from the ſame fabrique.

VII. ENAMELS OF LIMOGES.

THE enamels of Limoges form one of the minor ſections of this Collection; ſeveral of the pieces, however, have attracted the notice of French archæologiſts. The ſpecimens are all of the ſixteenth century period, and of one claſs, viz. the painted enamels ("emaux des peintres.")

Works of this claſs, it is ſcarcely neceſſary to obſerve, are being ſought for with great avidity, and almoſt every important ſpecimen extant is now known and noted. As a national manufacture, of both intrinſic and hiſtorical intereſt, the French collectors have been laudably deſirous of keeping the really fine examples in the land of their production, whilſt in this country, wealthy amateurs have, in turn, been animated by a ſpirit of rivalry, ſtimulated not a little by the fact of the increaſing rarity of the ware. The number of ſpecimens already permanently withdrawn from the chances of ſale, by their location in public Muſeums, has moreover ſenſibly diminiſhed the ſupply, and it ſhould be obſerved that, being originally the production of one locality only, and of a limited number of artiſts, the manufacture was far leſs extenſive than that of many other categories of works of art: it is then probable that no ſuch ſeries as the preſent will ever again find its way to this country in one lot.

A truly excellent body of information on Limoges enamels

exiſts in M. de Laborde's "Notice des emaux, &c.—du Mutée du Louvre, &c." a work ſo well known and appreciated, as to render it unneceſſary to preface the preſent catalogue by any lengthy remarks.

It is uncertain whether Italy or the city of Limoges was the firſt to produce painted enamels, properly ſo called;* the fact probably is, that the development of the art both in France and Italy was independent the one of the other.

There are no Limoges ſpecimens extant of earlier date than the ſecond half of the fifteenth century; thenceforth, however, till the end of the ſeventeenth century, the ſeries is uninterrupted, and it was not till a ſtill more recent period (circa 1750-60) that the art finally died out in Limoges. Now again, however, the manufacture is being revived in France, the Imperial porcelain manufactory of Sèvres having within the laſt few years produced ſpecimens, oſtenſibly in imitation of the ancient "technique," which yield in no reſpect of artiſtic excellence to the fineſt original examples, and at the ſame time fraudulent imitations of the ancient wares are daily being executed elſewhere in France, which are calculated to deceive even the keeneſt eye.

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* M. de Laborde's aſſumption that the painted enamels of Limoges are of abſolutely earlier date than any correſponding ſpecimen of Italian origin, ſeems to require confirmation. Some indications appear to point to a contrary concluſion. Enamel paintings on the Majolica wares are certainly found, which, to all appearance, are of an earlier date than any of the Limoges painted enamels, and the ſtep from painting on a ground of ſtanniferous enamel to a ſimilar ſurface on a metallic recipient body is an eaſy and obvious one. M. de Laborde is moſt likely right in attributing the origin of the Limoges' ſpecimens partly to an imitation of the earlier Goldſmith's enamels, and partly to glaſs painting, the earlieſt maſters having originally been of the latter vocation; but the Italian quattro-cento painted enamels, as might be expected, betray a different origin—they have an evident affinity to enamel painting on earthenware, and it is difficult to ſuppoſe with M. de Laborde, that they were the reſult of an imitation of the products of the Limoges ſchool; the ſubject, however, requires further inveſtigation.

Nos. 306 to 310.

FOUR CIRCULAR PLAQUES, painted in grisaille, enriched with gilding. Profile busts of the Roman Emperors,—Augustus, Claudius, Nero, Vespasian, and Vitellius. The names and titles respectively inscribed in gold, in large Roman characters; diam. of each, 9¾ in.—date, circa 1540-50. These plaques, doubtless part of a series of the twelve Cæsars, were probably intended for insertion either into some large piece of furniture or the fittings of a room.

No. 311.

LARGE CIRCULAR MEDALLION PLAQUE, bust of Lucretia, surrounded by a border of arabesque ornaments, diam. with border, 15 in.—circa 1540. The medallion plaque is painted in grisaille on black ground, and is inscribed in gold letters, "Lucressia · Romana." It is probably by the same master as the preceding pieces. The border is in grisaille on dark blue ground, in parts heightened with gold.

No. 312.

OVAL PLAQUE, painted in colours, heightened with gold, height 11 in., width, 8¾ in.—circa 1560. The work of Pierre Remond (or "Raymond"). Subject, The Fall, Eve presenting Adam with the Apple, initialed by the artist, "P · R."

No. 313.

OVAL PLAQUE, same series as the preceding piece, height 11 in., width 8¾ in. Subject, the drunkenness of Lot; in the background Sodom in flames, with Lot's wife standing in the middle distance. Initialed by the artist (Pierre Remond).

No. 314.

OVAL PLAQUE, ſame ſeries, height 11 in., width $8\frac{3}{4}$ in. Subject, Sampſon and Dalilah. Initialed by the artiſt (Pierre Remond).

No. 315.

OVAL PLAQUE, ſame ſeries, height 11 in. width $8\frac{3}{4}$ in. Subject, Judith and Holofernes. Initialed by Pierre Remond.

[Theſe plaques were in all probability intended as decorative inſertions.]

No. 316.

OVAL PLAQUE,—enamel in colours and gold, length 8 in., depth $5\frac{3}{4}$ in.—circa 1560; the work of Pierre Courtoys. Subject, a warrior about to ſlay a ſhepherd or huntſman, who is in an attitude of ſupplication; two women and two ſhepherds are interceding with the aſſailant. In the foreground are the initials of the artiſt, "P. C."

No. 317.

PLAQUE,—portrait of Charles Tiercelin, Seigneur de la Roche Dumaine, en Poitou, Chancelier de France, height $7\frac{1}{4}$ in., width $5\frac{5}{8}$ in. The work of Leonard Limoſin, —circa 1540? This admirable work is of the beſt time and moſt finiſhed execution of the artiſt, in every reſpect equal to the fineſt of the portrait enamels of the Louvre.

No. 318.

PLAQUE, Limoges enamel. Portrait of Antoine de Bourbon King of Navarre? height of the plaque, $5\frac{1}{8}$ in., width $4\frac{3}{4}$ in.—circa 1540-50, attributed to Leonard Limoſin. This portrait is in its original frame. A duplicate of it exiſts in the Collection of Hollingworth Magniac, Eſq.

No. 319.

OVAL PLAQUE, back of a ſmall mirror, height 4 in., width $3\frac{3}{8}$ in. Subject, Olympus, or an aſſembly of the gods. Tranſlucent enamel on metallic foils. ("email ſur paillon.")—circa 1560.

No. 320.

SIMILAR OVAL PLAQUE, back of a mirror, height 4 in., width $2\frac{7}{8}$ in. Subject, Mount Helicon and the Nine Muſes, tranſlucent enamels "ſur paillon."—circa 1560.

No. 321.

PLAQUE, with arched top, Limoges enamel, in its ancient mounting as a pax. Size of the pax, height 3 in., width $2\frac{1}{4}$ in.—circa 1490. Subject, the dead Chriſt ſupported by the Virgin and St. John. The plaque is mounted with a framework or border of ſilk thread, enriched with white bugle beads and ſeed pearls. The back covered with crimſon figured ſatin. The mounting is probably of the ſeventeenth century.

No. 322.

OVAL PLAQUE, back of a mirror, within its original bronze gilt frame. A warrior in Roman coſtume, ſurrounded by a border of floriated ornament. Enamel on paillon; height $3\frac{3}{4}$ in., width $2\frac{7}{8}$ in.—circa 1550.

No. 323.

OCTAGONAL PLAQUE, back of a mirror. Enamel on paillon, height $3\frac{1}{4}$ in., width $2\frac{1}{2}$ in. Subject, Two Female Deities, with a border in compartments, painted with Tritons, various animals, and minute foliated diaper. The work of Leonard Limoſin, the younger, whoſe ſignature in minute characters in gold is written at the bottom edge of the centre ſubject.*

* M. de Laborde has deſcribed this piece as follows: "Collection, Soulages, à Toulouſe. Je n'ai point vu cet émail; j'en parle d'après les notes qui me

No. 324.

SMALL OVAL PLAQUE—circa 1510, by Jean Penicaud the ſecond, height 2 in., width 1½ in. A king kneeling, with his crown on the ground, and with a cenſer in his hand, is adoring the Virgin and infant Chriſt, who are ſeen in the clouds above; behind him ſtand three ladies in coſtume of the period, one of whom, although without a nimbus, is probably a patron ſaint. On the oppoſite ſide are two halberdiers; above is a Latin inſcription in gold, much defaced. Tranſlucent enamel on "paillon," or metallic foil. On the reverſe is the crowned P, the monogram of the Penicaud family, ſtamped with a punch in the copper. This curious and delicately executed ſpecimen is believed to have been a cockade or medallion for the hat.*

No. 325.

CIRCULAR INKSTAND, Limoges enamel—circa 1560, diam., 8¼ in. Decoration of coloured arabeſques or groteſque ornaments, on ground of opaque white enamel. Enamels of Limoges on a white ground are of extreme rarity, and ſeem to have been almoſt confined to one artiſt, Leonard Limoſin, to whom this piece is aſcribed. The arabeſques are in the ſtyle of Etienne de l'Aulne. They are executed with

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ſont fournies. Plaque de miroir octagone; au centre, Jupiter et Caliſto.(?) Sur les bordures, des têtes d'amours, des tritons et des animaux au milieu d'un ſemis de fleurs variées. Les deux figures principales ſont d'un deſſin peu correct, le reſte d'une execution précieuſe. La ſignature ſe lit au bas de la compoſition centrale. Hauteur, 0,082. Largeur, 0,065."

* This piece is thus deſcribed in M. de Laborde's work, p. 157 (note) '*Collection Soulages.*' Enſeigne de chapeau. "Un ſeigneur, agenouillé devant la Vierge, qui apparait au milieu des nuages. Les coſtumes des femmes reportent á la cour d'Anne de Bretagne, et celui des hommes à l'étiquette du règne de Louis XII. L'inſcription a été refaite, et n'eſt pas intelligible; c'etait une invocation à la Vierge. Pluſieurs couleurs ſont appliquées ſur paillon; l'émail eſt d'une grande fineſſe. Le contre-émail eſt tranſlucide; la marque du poinçon eſt frappée au centre. Medallion ovale. Hauteur, 0,053; largeur, 0,040."

great ſpirit, but have every appearance of having been copied from a copper-plate engraving, doubtleſs one of the numerous ornamental prints publiſhed by de l'Aulne for the uſe of artificers.

No. 326.

PLATE, Limoges tranſlucent coloured enamels, on foils (ſur paillon). Subject, from the hiſtory of Joſeph; diam. 8 in., by Jean Courtois—circa 1550-60. Border of arabeſque ornaments, maſks, dragons, &c., in colours and gold on black ground. Reverſe, arabeſque decorations, maſks, ſtrapwork, ornaments, and gilding. Initialed, J · C.

No. 327.

SIMILAR PLATE, diam. 8 in. Subject, from the hiſtory of Joſeph. Painted by Jean Courtois.

Nos. 328 and 329.

PAIR OF HEXAGONAL SALT-CELLARS, Limoges enamel in colours on black ground, height $2\frac{3}{4}$ in. diam. 3 in. The ſides are painted with ſubjects of the Labours of Hercules, with inſcriptions, and the upper and under ſurfaces are painted with medallion heads in the ſunk bowls and borders of arabeſque ornament and roſettes. Theſe beautiful pieces are believed to be of the early time of Pierre Remond (circa 1540?).

No. 330.

CIRCULAR PEDESTAL SALT-CELLAR, Limoges griſaille enamel and gilding, height $3\frac{1}{4}$ in., diam. of baſe, $4\frac{3}{4}$ in. The ſide is painted with a continuous frieze of ſubjects of the Labours of Hercules. The top or bowl has a female medallion portrait and border of cartouche or ſtrapwork ornament with fruit. Attributed to Pierre Remond —circa 1550-60.

VIII. BRONZES.

Chiefly decorative Utenſils—Clocks—Goldſmith's Work—Damaſquinerie.

ITALY alone, in the middle ages, inherited the ancient taſte for that beautiful but auſterely ſimple material bronze; elſewhere the ſubſtitute was braſs or "latten," meant to be kept bright, and in preference always gilded whenever the importance of the object would allow of the outlay. The "mediæval" artiſts of northern and weſtern Europe had no chance of ſeeing the grand effect of monumental ſculpture in the ſombre but harmonious tones of ancient bronze; and there can be little doubt but that the oxidation of the metal was deemed by them an evil rather than a quality to be turned to account. Moreover the dull grey daylight, and the humid atmoſphere of the north, are, in reality, little favourable to the diſplay of this material. Sculpture in bronze requires the full power of ſunlight and the conſequent ſharply defined ſhadows, to overcome the heavy local tint of the metal; and the exquiſite and varied tones of patina, are not only imperceptible in a ſcanty diffuſed light, but are indeed little likely ever to be formed amidſt the vapours of humid climates, which by rendering ſmoke and duſt adherent to the ſurface, ſoon cover the work with a cruſt of dirt inſtead. But in Italy all conditions of climate were favourable; the ſoil was full of ancient relics, to which time

had lent the ſuperadded beauties of patination, and finally, more than one noble work of antiquity had ſurvived all the chances and changes of ages of barbariſm and devaſtation. In Rome the Marcus Aurelius—the ancient wolf of the Capitol, the bronze doors of the Pantheon, remained, as they ſtill remain, *in ſitu*.

The earlieſt indications of the revival of art then, were manifeſted in works in bronze perhaps more decidedly than in any other vehicle; and theſe Roman ſtatues and other ancient remains became at once the types of works ſcarcely leſs admirable. Already in the fourteenth century the bronze doors of San Giovanni, in Florence, by Andrea Piſani, exhibit a vaſt bound forwards. Nature and the antique are there already ſeen ſtruggling with the old manner. Piſani's great ſucceſſor, Lorenzo Ghiberti, ſoon after embarked ſtill more boldly in the ſame career, and with Donatello, Brunaleſchi, Verocchio, Pollajuolo, &c. came at laſt—the great age of the revival. Everlaſting bronze was then deemed the fitteſt material for all works in ſculpture; the age of connoiſſeurſhip followed, when every fragment of the great epochs of Greece and Rome was treaſured up and ſtudied. Soon the greateſt artiſts of the age—painters, architects, ſculptors, goldſmiths, buſied themſelves with imitations and reproductions of antique works in bronze. Nothing was deemed too trivial to engage even the higheſt talents, provided antiquity could ſhow ſome parallel work, and in conſequence miniature ſtatuettes, relievos, medals, vaſes, lamps, candleſticks, and in ſhort, every deſcription of decorative objects was produced on all hands, not as manufactures, but as works of art. The quattro-cento period then, was the great age of Italian bronze working; and it was not till the ſucceeding century that Florence reduced the art to the *ſtatus* of a great ſtaple trade.

The bronze manufactures of Florence have hitherto received but little elucidation from writers on art, whilſt the correſ-

ponding productions of the north of Italy, (Venice and the Lombard towns), are ſeldom ſpecially identified or aſſigned to their true origin. This Collection contains ſeveral important monuments of northern Italian work, notably, the great fire-dogs; and in another category, the beautiful engraved and damaſcened decorative utenſils of Venice. An intereſting chapter might be written on the latter claſs of objects, connected as they are with the well-known Oriental damaſcened veſſels, ſtill ſo frequently to be found in Italy.

Notwithſtanding the extent to which they were produced, good Italian bronzes have now become of very rare occurrence, and always command high prices. One reaſon of this is, that they are ſtill uſed as articles of furniture or room decoration, and there are hundreds of manſions in this country ornamented with fine renaiſſance bronzes, the owners of which do not yet regard them as ſeriouſly deſerving the deſignation of works of art.

No. 331.

SALVER, in gilt bronze, Venetian engraved work—circa 1530-40. Diam. 20 in. In the centre is a raiſed medallion with a ſhield of arms, and around it a wide band of engraved ornamentation, containing four large cartouches, with claſſical battle ſubjects; between theſe are allegorical and terminal figures, maſks, interlaced ſtrapwork, and foliated ornament. The border is elaborately engraved with three compartments, repreſenting the attack and defence of fortified places, and with medallions of emblematical figures, with cartouche ſtrapwork, amorini terminating in ſcroll foliage, &c. &c. The entire ſurface of the piece is engraved in the moſt intricate manner, the ſubjects containing hundreds of figures.

No. 332.

EWER, in gilt braſs. Venetian engraved work—circa 1530-40; entire height, 11½ in. This moſt elegant veſſel is decorated in the ſtyle of the preceding piece, the ornamentation is, however, ſomewhat more maſterly and refined in ſtyle, and, apparently of rather earlier date than the plateau. Although it exactly matches the latter, it was evidently not the original Ewer "en ſuite" with it; around the body of the vaſe is a continuous frieze of a battle-ſubject, containing a multitude of figures and horſes; the neck, handle, and foot are enriched with the moſt beautiful arabeſque ornamentation. The ſhape of the piece is evidently founded on an antique (Greek) model, and although different in many reſpects, having a decided impreſs of the ſixteenth century, is ſcarcely leſs beautiful than the ancient prototype.

No. 333.

OVIFORM EWER, in bronze, engraved. Venetian work—circa 1530-40. Height 12¼ in. This piece, although in the ſame category as the preceding ſpecimens, is of ſomewhat different character. In the firſt place, it is caſt or moulded, whereas the others are of turned or hammered work; the lip and ſpout, are formed by cartouche ſcroll-work of maſſive character, and the handle is a compoſition of a dragon on a cornucopia, in full relief, and finiſhed by chiſelling. The piece is, in fact, of an intermediate character, between the engraved ſpecimens and the bronze ſculptured or relievo vaſes of the Florentine ſchool. The body of the piece, the neck and feet, are however richly engraved in the ſtyle of the previous ſpecimens. Round the centre is a frieze or band containing three heroic ſubjects within ſtrap-work compartments, viz., Mutius Scævola, Horatius Cocles, and Marcus Curtius; above, on the neck or ſhoulder of the vaſe, are three medallions, with profile buſts of Camillus,

Scipio, and Marcellus; on the under part are the hiſtoric ſubjects of the three heroines, Lucretia, Portia, and Virginia, and on the foot, medallions of Emilia, Octavia, and Hortenſia. The ſpaces between the ſtrapwork compartments are filled in with the ſigns of the zodiac; the neck of the piece is engraved with trophies and with a ſhield of arms of the Venetian patrician family of Cicognara under the ſpout; the ſignature of the artiſt, "*Horatius · Sebenici*," is engraved underneath the foot.* Numerous explanatory inſcriptions accompany the engraved ſubjects.

No. 334.

PAIR OF BRONZE FIRE-DOGS. Venetian work. —circa 1570. Height of each, 4 ft. On pedeſtals of open ſtrap or cartouche work, with ſatyrs, amorini, &c. in the round, are reſpectively ſupported ſtatuettes of Venus and Adonis. In front of each piece is a ſhield with the arms of the noble Venetian family of Barberigo. Theſe magnificent fire-dogs are the fineſt of the kind known to exiſt. Many others of the ſame type of deſign are preſerved in collections. They are probably all of northern Italian origin. A pair in the Marlborough Houſe Collection bears the ſignature of the maker, "*Joſepho · di · Levi · in · Verona · mi · fece.*"

No. 335.

PAIR OF BRONZE FIRE-DOGS. Italian—circa 1560. Height 3 ft. The lower part of the compoſition is ornamented with a large groteſque maſk and iron ſtrap ſcrolls; above is a triangular ſocle, with amorini at the corners, ſupporting a vaſe, which in turn ſerves as a pedeſtal for an

* In the Bernal collection was a Venetian plateau of this fabrique, (lot 1224,) ſigned and dated "Horatio Forezza, 1533;" and another, (lot 1227,) ſigned "Nicolo Rugina." Both are now in the Britiſh Muſeum.

amorino. Both the dogs are identical in design; they were originally brought from a palace of the Counts Brancaleoni.

Nos. 336-339.

SET OF FOUR FIRE-IRONS. Italian work—circa 1560. These utensils are of unusual size as compared with similar modern ones; they are in wrought iron ornamented with perforated tracery-work and scrolls, the tops or handles being formed by bronze terminal figures of satyrs; the set consists of shovel, tongs, a fork with two prongs, and a hooked utensil intended for drawing together the billets of wood anciently burnt on the open hearths of the vast fireplaces; the latter utensil, it should be observed, is the representative of our English poker, the introduction of which, both in Italy and France, is entirely of recent date, and is of course only really required where coal is burnt. It is probable that this peculiar instrument corresponds to the ancient French "utensil de cheminée," the "Tirtifeu." See M. de Laborde's Glossary attached to his "Notice des Emaux," &c. (Second Part, p. 516, Article "Tirtifeu.")

Nos. 340 and 341.

TWO WROUGHT IRON FENDERS, ancient Italian cinque-cento work. Width 2 ft. 7 in., depth from back to front 2 ft. One of these belongs to the fire-dogs, No. 335. These objects are both rare and interesting, very few specimens having been preserved to the present day. They consist of a simple band or strap of wrought iron, ornamented with cuttings or sunk flutings at regular intervals, 2 in. wide and in. thick, wrought into an elegant curved outline, and posed on edge. In front of each is a small bronze mask screwed on.

No. 342.

PAIR OF BRONZE CANDLESTICKS, Italian work—circa 1480-1500. Height of each, 10 in.; diam. of baſe 8¼. The wide circular baſes are ſimilar in ſhape to the well-known Moreſco-Damaſcened candleſticks of the ſame period. The pillar of the candleſtick is ſurrounded on the lower part by numerous bold projecting mouldings, and is baluſter-ſhaped above, and the baſe is decorated with exquiſite interlaced ornaments and foliated work, groteſque maſks, garlands, and ſhields, and bold torus mouldings of wreaths of leaves. The vigorous and artiſtic deſign of theſe magnificent candleſticks is only to be equalled by the maſterly execution of the work; the ſharp and deciſive chiſelling almoſt ſuggeſting the idea of their being cut from the ſolid maſs. That they are of the quattro-cento period there can be no doubt, and as little, that they are the work of one of the greateſt artiſts of the age, moſt likely one of the great Florentine ſculptors. The general deſign of the pillar of the candleſtick reſembles that of the bronze pedeſtal of the ſtatue of Judith, by Donatello, under the Loggia of Orcagna, at Florence.

Nos. 343, 344, 345.

THREE PAIRS OF BRONZE CANDLESTICKS, engraved and damaſcened with ſilver,—Venetian work—circa 1550. Height of the largeſt pair, 7¾ in., diam. of baſe, 7 in. Theſe pieces are nearly identical in deſign, and are probably all by the ſame hand. They are a characteriſtic type or model, and are evidently the reſult of the imitation of Turkiſh or Moreſco work, which became ſo much the faſhion in Venice during the fifteenth and ſixteenth centuries. The broad cylindrical baſe of the Moreſco candleſticks here ſeen modified by an elegantly moulded contour, forms a pedeſtal for the pillar above, which repreſents an oviform vaſe. The

decoration, again, has a ſtrong analogy to the Moreſco ſtyle: it conſiſts of an elaborate pattern of a narrow interlaced filet in ſilver damaſquinerie, the ground ſpaces being entirely filled in with an engraved ſcroll diaper pattern. This peculiar "genre" of ornamentation was not confined to Italy. The works of the German Virgilio Solis, and other of the Augſburg goldſmith deſigners about this period, exhibit many varieties of the ſame generic motive, and ſhow how quickly then, as now, any favourite ſtyle of pattern was reproduced, and imitated on all hands.

No. 346.

PAIR OF BRONZE CANDLESTICKS, caſt and chaſed. Italian work—circa 1570. Height, 9 in. On a triangular plinth three ſtatuettes of kneeling amorini, connected by garlands of fruit and flowers, are upholding an oviform vaſe-ſhaped pillar, decorated with maſks, ſtrapwork, &c. in relief.

No. 347.

BRONZE CANDLESTICK, caſt and chaſed. Italian work—circa 1570. Height 7½ in. The upper part of the piece is ſimilar in deſign to the preceding, but is ſupported on three terminal ſtatuettes of amorini, with dolphins' tails, ſtrings of pendant beads or pearls replace the garlands of the previous example. Theſe pieces were probably produced in the north of Italy; they have great analogy with the ſtyle of the fire-dogs, being, like them, evidently caſt from models carved in wood.

No. 348.

BRONZE CANDLESTICK, ſtatuette of an amorino, bearing a vaſe on its ſhoulder, and ſupported on a triangular open ſtrapwork pedeſtal, ornamented with cherubs' heads and ſea-horſes at the angles. Height 10½ in.—circa 1570.

No. 349.

BRONZE LAMP, caſt and chaſed—circa 1570. Entire height, 13 in. The lower part forms a candleſtick of very ſimilar ſtyle to the preceding piece; into the nozzle, however, is adapted a lamp formed by a dragon in full relief, with a large murex ſhell ſupported on the point of its tail.

No. 350.

SIMILAR BRONZE CANDLESTICK LAMP, the upper part formed of a groteſque figure of a ſyren. Height, 14 in.—circa 1570.

No. 351.

BRONZE INKSTAND—circa 1560-70. Entire height 14¼ in. The lower part is formed by a circular gadrooned vaſe, upheld by three terminal winged tritons, on a triangular plinth; and the cover is ſurmounted by a ſtatuette of Fame blowing a trumpet and holding a wreath.

No. 352.

BRONZE VASE (PEN HOLDER), Italian work—circa 1560-70. Height 5¾ in. The body of the vaſe is decorated with acanthus foliage in relief, and reſts on three open ſtrapwork ſcrolls.

No. 353.

TRIANGULAR BRONZE INKSTAND, ſupported on three lions holding ſhields; the cover ſurmounted by a ſtatuette of Hope. Height 9¾ in.—circa 1560-70.

No. 354.

BRONZE QUADRANGULAR ALTAR-SHAPED PEDESTAL, Florentine work. Quattrocento period. Height 3 in., diam. of base 3 in. The four sides contain panels, in each of which, alternately, is a single figure of a faun or a bacchante. In the centre of the underside of the pedestal is a circular relievo medallion of Apollo. This admirable work is one of those favourite early imitations of the antique, alluded to in the introduction to this section. There is nothing in the style of design to enable one to assign it with probability to any particular artist. It is, however, well worthy of a Donatello, and can indeed scarcely be the work of a less powerful hand.

Nos. 355 and 356.

PAIR OF BRONZE BRACKET BRANCHES for lights,—terminal figures of syrens, the lower portion forming an acanthus leaf scroll, the wings foliated. Height 19 in.—circa 1570.

Nos. 357 and 358.

PAIR OF BRONZE BRACKET BRANCHES or girandoles,—terminal amorini, holding up cornucupia, with prickets for candles—circa 1570. Entire height 20 in. These elegant branches are most likely of Florentine work; they were cast by the process called "à la cire perdu," and are of extreme lightness.

No. 359.

BRONZE DOOR-KNOCKER. Italian work—circa 1560. Height 14½ in., width 13 in. In the lower part are two nymphs or syrens embracing, terminating in scroll

foliage, their lower extremities forming the heart-ſhaped framework of the compoſition; on their ſhoulders ſtands an amorino, filling in the centre of the compoſition, and on each ſide are amorini clinging to the framework of the deſign. This beautiful work is attributed to Giovanni Bologna. It is a ſplendid ſpecimen of a claſs of objects of which very few are now to be found *in ſitu*. The chaſing or finiſhing of the work was evidently from the hand of the maſter, indicating it to be in all probability an original or unique ſpecimen of this particular deſign.

No. 360.

BRONZE GROTESQUE LAMP, Florentine quattro-cento work. Height 10 in. On a tall pillar enriched with numerous mouldings, maſks, &c., and ſtanding on three projecting feet is poſed a negro's head, forming the body of the lamp; on the feet are lizards in natural attitudes. The negro's head and tripod feet are both imitated from antique originals.

No. 361.

CIRCULAR BRONZE INKSTAND OR PERFUME BURNER. Florentine quattro-cento work, ornamented with maſks, garlands, &c. in the ſtyle of the candleſticks, No. 342. The cover is ſurmounted by a large ſtatuette of a Roman emperor, and is apparently of later date than the lower part.

No. 362.

BRONZE LIFE-SIZE BUST, of an unknown perſonage, wearing a gown and ſquare cap—circa 1550. Italian work, attributed, but without adequate evidence, to Sanſovino.

No. 363.

BRONZE STATUETTE, Satan overthrown. Florentine? cinque-cento work. Length 6¾ in. This ſpirited ſtatuette was probably part of a group of St. Michael overcoming Satan. It was carefully chaſed and finiſhed, doubtleſs by the artiſt, and is of the beſt, or at any rate moſt abundant period of the Florentine bronze fabrication, about the middle of the ſixteenth century.

No. 364.

ENGRAVED COPPER EWER, ſimilar in ſhape to Nos. 332 and 333. Venetian work—circa 1500-30. Height 10 in. This ewer is entirely covered with an engraved interlaced pattern, evidently a copy, line for line, of an Arabic or Moreſco damaſcened deſign. The ſhape is, however, concluſive as to its being actually of Italian origin. The piece is of hammered or turned work, and has been thickly plated with ſome white metal, probably an alloy of tin.

No. 365.

OVIFORM EWER IN COPPER. Repouſſé work, Venetian—circa 1530. Entire height, 12 in. The body of the ewer is ſurrounded with bands of foliated ſcroll-work, executed in repouſſé in an expeditious manner, and dexterouſly finiſhed by chiſelling. The ornamentation is very characteriſtic of the north of Italy.*

* Venetian and Lombard foliated ornament of the earlier cinque-cento period has but little analogy with that of the ſouth of Italy at the ſame epoch. The Roman and Florentine ſtyles are founded directly on the antique; the claſſical acanthus ſcroll being the conſtant and indeed almoſt unique motive. In the north, on the contrary, a more naturaliſtic bias is viſible: a peculiar ſmall cut or "raffled leaf," ſomewhat reſembling an ivy, or more nearly ſtill a vine leaf, is here the favourite motive, and the direct influence of oriental conventionalized floral diaper patterns is likewiſe diſtinctly viſible. It is

Nos. 366 and 367.

TWO BRONZE OVIFORM EWERS, ſimilar in ſhape to previous example. Venetian work—circa 1530. Entire height of each, 11 in. Without decoration. Theſe ſpecimens appear to be of caſt and turned work.

No. 368.

LARGE BRONZE EWER, of ſimilar deſign. Venetian work—circa 1530. Entire height, 16 in.

No. 369.

EWER, with cover, (cruet or burette,) in bronze or latten. French or German work—circa 1400. Height 9 in. The ſpout is formed by a rude ſedent figure of a lion, and the handle by a ſerpent or dragon. This ſpecimen is the earlier "gothic" type, coreſponding to the utenſils previouſly deſcribed.

No. 370.

EWER, in bronze. Venetian work—circa 1530. Entire height 13¾ in. Similar deſign to No. 368.

No. 371.

SALVER OR PLATEAU in engraved bronze. Venetian work—circa 1530-40. Diam. 19 in. Richly engraved with foliated arabeſques, cartouches, ſtrapwork, and guilloche ornaments, maſks, &c. In the centre, a medallion

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ſometimes difficult even, to diſtinguiſh between the ornamentation of the north of Italy and that of Germany of the ſame period, (particularly circa 1530,) the ſtyle having been communicated to the latter country in all probability from Venice. This decided difference betwixt the ornament of the north and ſouth of Italy was remarked, during the courſe of the ſixteenth century even, and is alluded to by Cellini more than once in the deſcriptions of works of Art given in the courſe of his Memoirs.

with a ſhield of arms. (The plateau originally *en ſuite* with an ewer of ſimilar deſign to No. 332.)

No. 372.

SMALL BRONZE HAND-BELL. Italian work—date 1561. Height 4¾ in. Richly decorated with zones of arabeſque ornament in relief, and with three ſhields of arms. Around the upper part is a band containing the following inſcription: "Io · jacobus · Malhabia · MDLXI." It is uncertain whether this records the name of the maker or of the owner of the bell, moſt probably that of the maker, as it ſeems to have been a pretty general cuſtom with bell-founders to ſign their works. It may be remarked, that the ornamentation is decidedly of an earlier character of ſtyle than that of the actual date; this peculiarity alſo is often noticed with reſpect to bells, the old patterns having been moulded and reproduced over and over again, as though a certain traditional permanence in deſign were purpoſely affected.

No. 373.

SMALLER ITALIAN BRONZE BELL. Height 3 in.—cinque-cento period, richly decorated with arabeſque ornaments, acanthus-leaf mouldings, &c. Inſcribed round the upper part, "Pulſa meo ſervus voco lipo mano tuos." The ornamentation of this bell belongs to an earlier period than the previous ſpecimen, probably dating as far back as 1500.

No. 374.

STOPPER OF A LARGE FLASK or Fountain in bronze. Italian work—cinque-cento period—repreſenting a groteſque dragon or chimera in full relief. Length, 6 in. Entire height, 5½ in.

No. 375.

BRONZE TAP TO A CISTERN or fountain. Italian cinque-cento work. The ſpout or nozzle is formed by a groteſque head of an animal, and the handle of the tap by an eagle with outſtretched wings.

No. 376.

SYREN, or Mermaid, in bronze. Italian cinque-cento work; probably a handle to a bronze bath or ciſtern, or to a piece of furniture. Height, 4 in.; width, 3½ in.

No. 377.

SMALL OVAL ESCUTCHEON, in gilt bronze (" Porte montre"). Italian cinque-cento work. Height, 3 in.; width, 2½ in. Within an oval frame of ſtrap-work ornament and amorini, is a demi-buſt figure of Judith with the head of Holofernes. From the lower part of the frame a hook projects. This little utenſil was in all probability intended for the ſuſpenſion of a watch.

No. 378.

BRONZE STATUETTE of a Falconer or Peaſant, bird-catching. Italian (Florentine?) work. Firſt half of ſixteenth century. Height, 15 in. It is probable that the action of this figure repreſents the luring back a hawk by the exhibition of a decoy-bird.

No. 379.

BRONZE STATUETTE. David triumphing—at his feet the head of Goliath. Height, 8¾ in. Florentine cinque-cento work. A copy or partial " ſur-moulage" of an earlier work of the period of Donatello.

No. 380.

BRONZE STATUETTE of a groteſque aged man or ſlave, originally gilded. Florentine quattro-cento work. Height, $5\frac{1}{2}$ in. This ſtatuette appears to have formed part of ſome utenſil, and was moſt likely a copy or reproduction from an antique groteſque.

No. 381.

STATUETTE, in bronze or "latten," of a Fool or Jeſter playing on a bagpipe, mounted on hexagonal pedeſtal. Entire height, 8 in. German? work—fourteenth or fifteenth century. Originally the baſe or pillar of a candleſtick.

No. 382.

SMALL STATUETTE of a Fool or Jeſter, in bronze. Height, $4\frac{1}{2}$ in. Mediæval work. Probably the hilt of a knife or dagger or the top of a fool's baton,—ſaid to have been found in the tomb of the fool of Charles the Sixth of France.

Nos. 383 to 386.

FOUR BRONZE HANDLES to a ſet of fire utenſils. Italian cinque-cento work. Terminal figures of amorini.

Nos. 387 to 393.

SEVEN STATUETTES in gilt bronze. Amorini playing on various muſical inſtruments. Italian, Florentine? cinque-cento work. Height of each $5\frac{1}{4}$ in. Originally part of the mounts or metal enrichments of a piece of furniture.

Nos. 394 to 397.

SET OF FOUR CHISELLED BRONZE FEET, or ſupports to a coffer or ſmall cabinet. Italian cinquecento work. Winged ſphinxes or ſyrens, the lower extremities terminating in acanthus foliage.

No. 398.

CHESS PIECE, or top of a cane,—head of a monk in bronze, with a hinged hood or capuchon. Mediæval work; entire height 3 in.

No. 399.

SMALL STATUETTE, in gilt bronze. An amorino holding a tortoiſe. Height 4½ in.—Italian cinquecento work. A portion of ſome decorative object of uſe.

No. 400.

LARGE PENDENT BRANCHED CHANDELIER, in braſs or "latten." Flemiſh ſeventeenth century work.

Nos. 401, 402, 403, 404.

FOUR FEET, or ſupports to a coffer or cabinet, in gilt bronze. Eagles with outſpread wings. Height of each 5½ in. Italian ſixteenth or ſeventeenth century work.

No. 405.

CISTERN, or fountain, in caſt braſs ("latten.") Flemiſh or German work—circa 1400-50? Height 16½ in., width 10½ in. This intereſting object, intended for ſuſpenſion againſt a wall, is a rare and perhaps unique example of its kind. Similar utenſils are not unfrequently ſeen figured in illuminations and Flemiſh pictures of the early ſchools. From

the early date and real excellence in design of this actual specimen, however, it is entitled to some consideration. The design represents a castle or cluster of turrets: three circular "tourelles" are attached to a square central tower, the group being carried on a compound bracket of elegantly designed mouldings, with a demi figure holding a shield of arms in front. The upper part is battlemented and crowned with conical roofs or steeples. At the canted angles of the square central portion are placed two small gilded statuettes,—these, however, are of more recent date, (sixteenth century,) and have doubtless replaced original ones of more consistent design; the tap appears also, rather more modern than the cistern itself.

No. 406.

PAIL OR "SEAU," with swing or swivel handle, in engraved bronze. Venetian work — circa 1530. Height $5\frac{1}{2}$ in. Diam. $10\frac{1}{4}$ in. The decoration, consisting of foliated ornamentation, oval cartouches with allegorical figures, &c. is in the style of the ewer and plateaux already described. The use of these pails, which are not of rare occurrence, is not quite obvious; they may have been intended, like the ewer and plateaux, to contain perfumed water for rinsing the hands of persons at table.

No. 408.

PAIR OF BRONZE SNUFFERS, Italian cinquecento work. The box is ornamented with a syren or mermaid, and with punctured ornamentation. There are few minor objects of everyday use, of the renaissance period, which exhibit a greater variety of elegant designs than snuffers; and specimens are to be found in almost every collection of mediæval art.

Nos. 409 and 410.

TWO STOPPERS to large flaſks, copper repouſſé work, parcel gilt, repreſenting eagles' heads. Italian, ſixteenth and ſeventeenth century work.

No. 411.

TAZZA, in ſilver gilt, Italian repouſſé and chiſelled work—circa 1560. Height 5 in., diam. $7\frac{3}{8}$ in. In the centre of the bowl is a raiſed medallion with Noah's ark, around it a frieze, repreſenting the deluge, in various epiſodes. The ſtem has an oviform knob in the centre, chaſed with ſyrens and foliated ornament, and the foot is chaſed with marine animals. This elegant ſpecimen of the goldſmith's art may probably be of Genoeſe origin.

Nos. 412 and 413.

PAIR OF STANDS (ſalt cellars, or "drageoirs") in bronze gilt. Italian (Venetian) work—circa 1570. Height 12 in., diam. of baſe 9 in. On a triangular plinth or "ſocle," enriched with ſtrapwork ornamentation, maſks, &c., and ſupported at the angles by ſea horſes, are three ſtatuettes of Tritons, ſurrounding a central baluſter-ſhaped pillar; on the heads of the Tritons are poſed three pecten ſhells; and the pieces are reſpectively ſurmounted by ſtatuettes of Jupiter and Venus. The ornamental maſks and faces of the Tritons are in ſilver.

No. 414.

CENTRE PIECE, "drageoir," or ſalt-cellar, in gilt bronze. Italian (Venetian) cinque-cento work—circa 1560. Entire height 18 in. On a ſquare pedeſtal, ornamented with ſtrapwork and maſks, are four kneeling figures in the round, upholding a ſarcophagus-ſhaped vaſe, the ſides

of which are engraved with marine ſubjects. This again is ſurmounted by another ſimilar vaſe, or ſalt-cellar, ſupported on terminal feet, and crowned by a conical ſpire or cover, enriched with trophies.

No. 415.

BRONZE "DRAGEOIR," or ſalt-cellar. Italian—circa 1560; height 7 in. This vigorous compoſition conſiſts of a ſtatuette in the round, of Neptune kneeling on a Dolphin and upholding a large pecten ſhell on his ſhoulders; the latter object probably moulded from nature: the group is ſupported on a circular moulded baſe or plinth. Not unworthy of Giovanni Bologna, and probably a work of his ſchool and period.

Nos. 416 and 417.

PAIR OF SALT-CELLARS, in bronze gilt. Florentine work—circa 1560. Height of each 8¼ in. Two well drawn and carefully modelled nude male figures are kneeling as caryatides, and ſupporting clam or chama ſhells; probably, as in the previous inſtance, moulded from the real ſhells.

Nos. 418 and 419.

PAIR OF SALT-CELLARS. Same models on a ſlightly reduced ſcale. Height 6¼ in.

No. 420.

SALT-CELLAR, in gilt bronze; Italian cinque-cento work. Height 11 in. Three Tritons arranged back to back are ſupporting three pecten ſhells, ſurmounted by a ſtatuette of Mars.

Salt-cellars in the Mediæval and earlier cinque-cento periods were always favourite objects of decoration, and were ſometimes works of great coſtlineſs; one or two prominent ones

being placed as centre pieces on the table. The celebrated ſalt-cellar executed by Cellini for François Premier, (now preſerved at Vienna) and deſcribed in the life of the Artiſt, was of this deſcription.

No. 421.

CONCAVE LENS, or diminiſhing glaſs, in rock cryſtal, with mounting and handle in ſilver gilt. Italian work—circa 1550. Diam. of lens $2\frac{1}{2}$ in., entire length, with handle $6\frac{1}{2}$ in. The handle is formed by three interlaced ſerpents twiſted ſpirally round a central ſtem: at its inſertion into the frame of the glaſs is a vigorouſly deſigned maſk ſurrounded by cartouche work.

No. 422.

CASE for a ſmall Miſſal, in gilt bronze, length $5\frac{1}{2}$ in., width 4 in. Italian work—circa 1540. The ſides have ſhields of arms in the centre, ſurrounded by cartouche work and ribbons, and around them is a wide border of arabeſque work; the ornamentation is engraved with the burin, the caſe is faſtened by two claſps of elegant deſign.

No. 423.

AUGSBURG CLOCK. In gilt bronze caſe—circa 1560. Entire height $11\frac{1}{2}$ in. The caſe is ornamented with baluſter-ſhaped attached columns at the angles; it is ſupported on a ſplayed baſement, and ſurmounted by a perforated dome cover with a ſtatuette of Fortune: all the parts of the deſign are richly ornamented with ſtrapwork ornament, &c.

No. 424.

PEDESTAL CLOCK, in chaſed and gilt bronze. Venetian work—circa 1580. Entire height 14 in. On an elaborately decorated hexagonal pedeſtal, containing the works of the clock, is a tall pillar or maſt ſupporting a globe,

ſurrounded by a belt or band on which the hours are marked, and at the baſe of the pillar ſtands a ſtatuette of a Turk with a ſcimitar.

No. 425.

CLOCK, in gilt bronze. Italian work, ſixteenth century. Entire height 18½ in. The caſe of this clock repreſents a ſquare tower in three ſtages, crowned by an open lantern and dome. The miniature edifice is enriched with regular architectural members, baluſtrades, crenelations, cornices, angle quoins, battlements, doors and windows, &c., all executed with great preciſion. The ſtyle of architecture has the maſſive ſemi-military character of the Florentine Villa architecture. Many articles of furniture in other materials exiſt of this peculiar architectural character, which ſeems to have marked an epoch of Florentine art.

No. 426.

ASTRONOMICAL CLOCK, in bronze gilt caſe. Venetian work, ſixteenth century. Height 14 in.

No. 427.

SUNDIAL, apparently alſo forming an inkſtand, in gilt bronze, elaborately engraved. Augſburg work—circa 1550. A ſquare pedeſtal is ſurmounted by a truncated column, both are decorated with coſtume figures, inſcriptions, aſtronomical tables, diagrams, &c.

No. 428.

COMPASS, in bronze gilt, and engraved cup-ſhape caſe. French or Italian—circa 1590.

No. 429.

COMPASS, in ſquare book-ſhaped caſe, bronze gilt and engraved. German? ſixteenth century work.

No. 430.

SMALL FLAGON, with ſcrew ſtopper, in gilt copper. Mediæval (fourteenth or fifteenth century) work. Length $4\frac{3}{4}$ in.

No. 431.

SMALL FOLDING CORKSCREW, in chaſed ſilver, alſo forming a ſeal ſet with a glaſs paſte. Augſburg work—circa 1680.

No. 432.

ETUI or needle-caſe in chiſelled ſilver. Augſburg, ſeventeenth century work.

No. 433.

PAIR OF SCISSORS, and two other inſtruments mounted in chaſed ſilver. Italian cinque-cento work.

No. 434.

STYLUS or "ſilver crayon." Italian—circa 1530. This intereſting object is a ſtylus or tracing point uſed by draughtſmen for drawing on ſized or prepared paper. Many drawings of Raffaelle, Leonardo da Vinci, and other great maſters of the cinque-cento epoch are extant, executed in great part with an inſtrument of this kind; the peculiar grooved quadrangular form of the lower part is probably intended to obviate any irregularity in the wearing of the point.

No. 435.

BENITIER, or cup for holy water—bronze gilt, inlaid or ſet with agates and other ſtones. Florentine ſixteenth century work.

No. 436.

BOWL or tazza. "Mazer bowl" in German ſerpentine, mounted in ſilver. Diam. 10 in. On the ſilver mounting is the date 1521, and the handle is decorated with a ſhield of arms with enamelled blazon.

IX. ITALIAN SCULPTURE.

Della Robbia Ware, Works in Stone, Marble, &c.

"DELLA ROBBIA WARE," as it is now familiarly termed, is ſculpture in terra-cotta, generally in high relief, or in the round, covered with an enamel glaze of the ſame compoſition as that of the Majolica ware.

The ſpecimens are all believed to have been produced by one family of artiſts working in Florence. The firſt inventor of this kind of ſculpture, and the greateſt name of the family, was Luca della Robbia (born in 1399 or 1400, died 1481). He was aſſiſted during his lifetime by his nephew Andrea, (born 1437, died 1528,) and the latter had ſeveral ſons, three of whom, Giovanni, Girolamo, and Luca, followed their father's profeſſion, while a fourth, Ambrogio, a Dominican monk, alſo executed ſome works. The art ſeems to have come to an end with theſe four deſcendants of Luca, none of whom left children to ſurvive them. Girolamo migrated to France during the reign of Francis the Firſt, and died there about the year 1567. The fabrication of theſe ſculptures may be preſumed to have been carried on in Florence for about a century. Our information reſpecting the Della Robbia is mainly derived from Vaſari, writing about the middle of the ſixteenth century, and from Baldinucci in the latter part of the ſeventeenth century;—both accounts have been proved to be full of errors.

It is not eaſy to identify the productions of theſe ſeveral

artiſts, or to claſſify the ſpecimens with certainty according to periods. In the firſt place, there can be little doubt but that the pieces were often repeated, long after the epoch of their original production; and in the next, as the uncle and nephews appear to have worked together in the ſame fabrique, a general family ſtyle may be ſuppoſed to have reſulted, precluding thoſe marked indications of individuality, which form the beſt clue to the identification of the authorſhip of works of art. Generally ſpeaking, however, the earlier works of Luca, and thoſe of Andrea after his (Luca's) death, can be diſtinguiſhed. The ſpecimens which are only partially enamelled, *i. e.* in which the nude details of the figures are left of the original colour or ſurface of the clay, appear to the writer to be of the earlieſt time, *i. e.* the period of Luca himſelf. The pieces entirely covered with the white, or the white and blue enamels, were, however, doubtleſs after a time executed ſimultaneouſly. The former ſpecimens are intereſting as pointing to the origin of the ware. The fleſh in theſe pieces was originally in every caſe painted of the natural colours in diſtemper, the draperies and acceſſories only being covered with the enamel glaze; (in the then ſtate of the ceramic art it was impoſſible to produce true fleſh tints in enamel colours*) and it is moſt probable that ſimilar painted terra-cottas were fabricated long before Della Robbia's time, and that his invention or innovation conſiſted ſimply in applying to them the enamel glazes already in uſe by the potters. (See *ante*, p. 52.)

* It may be remarked, that in the later practice of the Della Robbia School this difficulty was in great part overcome by a very ingenious expedient, which may be ſeen in a relievo of the Laſt Supper in the Marlborough Houſe Collection, No. 3986. In this piece the entire compoſition is enamelled, the draperies, acceſſories, &c. in proper colours. The enamel glaze (white) of the heads, hands, feet, &c. is, however, applied much more thinly than on the other parts, and, being ſemi-tranſparent, allows the reddiſh tint of the clay to ſhow through it, producing a kind of tawny fleſh colour.

It is moreover highly probable, that others beſides Della Robbia were, during the quattro-cento period, in the habit of executing ſimilar enamelled ſculptures. Evidence to this effect is indeed indirectly given in Baldinucci, and more recently in the notes to the life of Della Robbia, appended to the edition of Vaſari now in proceſs of publication at Florence; ("*Vite dei pittori, &c. &c. di Giorgio Vaſari, publicate per cura di una ſocietà di amatori delle arti belle. Firenze*, 1846, *&c.*") and that, in conſequence, the ſecret of the enamel covering and its application was not excluſively confined to the Della Robbia family, as pretended by Vaſari; many concurrent circumſtances, indeed, leave little doubt on this point. It ſeems at any rate impoſſible to draw any other concluſion from the fact, that the ſtanniferous enamel was everywhere in Italy, during the fifteenth century, currently applied as a covering to clay in the ſhape of plates and vaſes: its application to relievi in the ſame material could not therefore have remained a myſtery.

It is not neceſſary to anticipate any remarks on the Italian ſculpture in ſtone, marble, &c. compriſed in the Soulages collection; the ſpecimens are deſcribed as they occur in the Catalogue.

No. 437.

CIRCULAR RELIEVO—Virgin and Child. Enamelled ſculpture in terra-cotta of the "fabrique" of Della Robbia. Diam. of the relievo, 21 in. This piece is probably the work of Andrea or of one of his ſons, dating after 1500? The background is coloured blue, and the figures are covered with white enamel in the uſual manner. The round, ſwollen forms of the infant Chriſt have no analogy with the ſtyle of drawing of Luca, in which a certain tendency to meagreneſs is on the contrary perceptible. The carved

frame, though of ancient Italian work, is of later date than the relievo. It is apparently of Venetian origin, dating about 1550-60.

No. 438.

THE ADORATION OF THE KINGS.—Relievo, in Della Robbia ware. Length, 24 in.; height, 16½ in. This exquiſite work, alſo enamelled in white, on blue background, is either from the hand of Luca, or an early work of Andrea. It was probably a compartment of the "predella" of a large altar-piece.

No. 439.

BUST IN MARBLE, larger than life. Italian cinque-cento period. Attributed to Sanſovino. The perſonage repreſented is unknown; he has a long pointed beard, and wears a robe or gown of rich diapered ſtuff. This buſt was obtained by M. Soulages from the Univerſity of Padua.

No. 440.

RELIEVO IN MARBLE. Profile buſt of Franceſco Cynthio, an Italian poet—date, firſt half of the fifteenth century. Author uncertain. Height of the panel, 1 ft. 11 in., width, 1 ft. 9½ in. He wears the uſual beretta, or cap, of the fifteenth century, which is ſurrounded by a wreath of bay-leaves; around his neck a gold chain. The relievo is encloſed within a ſunk moulded panel, and at the bottom is a band with the following inſcription in Roman capitals: "Fran · Cynthius · ætatis · ann · xxiix." This beautiful work is unqueſtionably by one of the greateſt of the Italian quattro-cento ſculptors. M. Soulages attributes it to one of the Piſani (Andrea?) (or Vittore Piſano, called Piſanello?); but there does not appear to be ſpecial evidences of ſtyle ſufficient to warrant its being attributed to any particular maſter. It is

treated quite in the manner of ſome of the early bronze portrait medallion plaques; of which there are ſeveral in the Collection. Theſe early ſquare medallions, however, ſeldom or never appear to have been ſigned, and they, like the preſent work, are, to all appearance, of ſomewhat earlier date than the dated medals of Piſanello, Sperandei, &c. It is ſingular that an unfiniſhed relievo of two regardant portraits of a lady and a gentleman exiſts at the back of the ſlab.

No. 441.

SMALL BUST IN ALABASTER. Italian work—circa 1550. Height 8 in. Portrait, probably ideal, of a lady in the coſtume of the period indicated.

No. 442.

CHIMNEY PIECE IN CARVED STONE, Italian work—circa 1500-10. Height 7 ft. 6 in., length (along the cornice) 8 ft., projection of the upper part, (cornice), from back to front 3 ft. 6 in. The jambs are decorated with ſemi-detached baluſter-ſhaped ſhafts or columns, enriched with a profuſion of decoration. Supported on the ſummits of the capitals of theſe ſhafts, on each ſide, are large projecting truſſes or corbels, repreſenting figures of tritons or mermen, upholding the ſuperincumbent entablature. The latter projects boldly forward into the room, forming a kind of canopy, finiſhed originally above by a ſloped or pyramidal roof. The various members of the entablature are richly ornamented with carved mouldings, and the frieze is filled with a continuous band of hunting ſcenes, conſiſting of an immenſe number of figures, horſes, dogs, and wild animals, repreſenting various epiſodes of the chaſe; the figures are executed in full relief, *i. e.*, for the moſt part entirely detached from the ground. The cornice is richly ornamented with modillions and decorated mouldings, executed with the utmoſt ſkill and high

finiſh. This magnificent ſpecimen of ancient decorative ſculpture was brought from the palace of the Counts Petinelli at Padua, and is believed to be the work of one of the Lombardi family, one of whom (Tullio), is known to have been extenſively employed on ſimilar works at Padua, towards the beginning of the ſixteenth century.

No. 443.

RELIEVO IN ALABASTER. German or Swiſs work —circa 1550-60. Height 15 in., width 12 in. The ſubject repreſents the ſtory of the Prodigal Son. Several diſtinct actions or epiſodes of the ſtory are ſhown beſides the principal group, which repreſents the prodigal ſon on his knees, with the ſwine feeding near him. The background is filled with elaborately decorated fantaſtic architecture, the ornamental details of which are gilded. The work is executed with great technical ability in a maſterly but mannered ſtyle. Sculptured pictures in alabaſter of this kind, often ſurrounded by elaborately carved wood or ſtucco frames, were much in vogue about this period. The ſubjects are uſually ſcriptural or hiſtorical; and they appear to have been ſimply intended as objects of chamber decoration. They have great analogy in ſtyle with the glaſs paintings of the ſame epoch of the Baſle ſchool.

No. 444.

GROUP IN THE ROUND,—ſtatuettes of the Virgin, with the infant Chriſt and St. John, in marble. Height 1 ft. 10 in. Italian work—circa 1500-20. Although characterized by marked peculiarities of ſtyle, the author of this beautiful work is not known. The influence of Michael Angelo, however, is eſpecially viſible in it; the drapery, indeed, having a ſpecific reſemblance in the breadth and largeneſs of treatment, whilſt the general ſtyle of drawing of the Virgin alſo recalls the manner of the great Florentine. The

compoſition, on the other hand, was evidently motived by the Holy Families of Raffaelle; and, laſtly, in the children we ſtill ſee a lingering adherence to the traditional ſtyle of the quattrocento. The work is evidently an eclectic or tranſitional one, and was not unlikely the production of a ſculptor of eſtabliſhed eminence, trained under the ancient ſyſtem, but endeavouring in this work to acquire the more ample and grandioſe manner of the new ſchool.

X.—PAINTED GLASS.

Nos. 445 to 472.

SERIES OF TWENTY-EIGHT CIRCULAR MEDALLIONS or roundels of painted glaſs. Flemiſh—circa 1500-20. Diam. of each, 9 in. Theſe medallions are all executed in griſaille and yellow ſtain, and ſome of them are enriched by ornamental borders. They exhibit a great variety of Biblical, legendary, and hiſtorical ſubjects, and are all works of the higheſt merit of their claſs.

XI.—MEDALS,

Chiefly Italian of the fifteenth and ſixteenth Centuries.

THE earlieſt of the Italian Medallions appear to have been executed about 1440-50—i. e. at the period of the firſt upriſing of the ſpirit of imitation of the antique—Greek and Roman Medals, and engraved gems, had, however, long before, engaged the attention of men of learning and connoiſſeurs; and at laſt the artiſts alſo became alive to the infinite ſuperiority of the ancients, manifeſted in theſe minor productions of art. Medals became the faſhion; painters, architects, ſculptors, goldſmiths—all claſſes of artiſts indeed, devoted themſelves to theſe works, whilſt princes and men of learning, ſtateſmen, churchmen, and ſoldiers, ſhowed an univerſal ſolicitude for the tranſmiſſion of their lineaments and the record of their actions or honours to poſterity in monumental bronze. The iconography of Italy of the fifteenth and ſixteenth centuries indeed, exiſts complete in theſe Medals.

Although the art of ſtamping coins from dies was known to the ancients, and was likewiſe in uſe for coining money during all periods of the middle ages, the quattro-cento artiſts do not ſeem to have been able to ſtrike medals of any conſiderable ſize; they were, therefore, nearly always caſt in a mould and

afterwards finiſhed up with the chiſel or chaſing tool by the artiſt himſelf, and this fact of the artiſtic finiſhing by hand may generally be relied on as proof of the medal being really an original or authentic example of the period: favourite medals having been moulded and remoulded long afterwards, juſt as impreſſions of copper-plate engravings were ſtruck off at all periods, exhibiting every degree of excellence as regards impreſſion. The ſtruck medals of any ſize were not commonly produced much before the year 1500, and in Italy did not entirely ſuperſede the caſt ſpecimens until the beginning of the eighteenth century.

An inſpection of the preſent collection will, it is thought, ſhow that the great Italian art of the revival, is in no category of works more nobly manifeſted than in medals, whilſt there is perhaps at the ſame time no claſs of objects with which the public is leſs familiar.

No. 473.

BRONZE GILT MEDALLION of Galeazzo Mareſcotti of Bologna. Diam. $4\frac{1}{8}$ in. The work of Sperandio of Mantua—fifteenth century; caſt and elaborately chaſed. Obverſe, buſt of Mareſcotti in armour, with the legend, "*Galeazius · Mareſcotus · de Calvis · Bononien · eques · ac · ſenator · optimus.*" Reverſe, a ſeated figure of an aged man, habited in a gown, holding a book in each hand;—on the ground, near him, arms and armour; inſcribed, "opus · Sperandei." This magnificent medal was probably chaſed by the artiſt himſelf.

No. 474.

BRONZE MEDALLION of a Cardinal Trivulzio. Diam. $2\frac{3}{8}$ in.—Early ſixteenth century work, caſt and chaſed. Obverſe, buſt of Trivulzio, inſcribed "*Scaramutia · Trivul · car · comiti · io · formi · primi · f.*" Reverſe, a female

figure in claſſical drapery, walking to the right, holding in her hands a mirror and a pair of compaſſes; at her feet a cockatrice.

No. 475.

BRONZE MEDALLION of Borſo d'Eſte. Diam. 3¾ in.—dated 1460, caſt and chaſed; the work of Petricini of Florence. Obverſe, buſt of the duke, inſcribed, "*Borſius · dux · Mutine · Z · regii · marchio Eſtenſis · Rodigii · Comes*." Reverſe, a hexagonal coffer with hinged lid, partly open, ſurrounded by rocks, on the ſummits of which are three caſtles; above, the ſun with ſpreading rays; inſcribed, "*Opus Petricini de florentia*, MCCCCLX."

No. 476.

BRONZE MEDALLION of Louis XII., King of France, and his Queen, Anne of Brittany.—Dated 1499. Diam. 4½ in. On the obverſe is a buſt of the king on a field, powdered with fleurs-de-lys, and around the margin is inſcribed, "*Felice · Ludovico · Regnante · Duodecimo · Cæſare · altero · gaudet · omnis · naceo*." On the reverſe, the buſt of the queen on a field powdered on the dexter half with ermine, and with fleurs-de-lys on the ſiniſter ſide. The inſcription is as follows: "*Lugdun · re · Publica · gaudēte · bis anna · regnante · benigne · ſic · fui · conflata* · 1499." This fine medallion was executed by order of the magiſtrates of the city of Lyons, the model in wax being the work of Maſters Nicholas and Jehan de Saint Prieſt, aſſiſted by the goldſmith, Jehan Lepere, who caſt it. The medallions were afterwards retouched by the two artiſts, Saint Prieſt. One example is ſaid to have been made in gold, and one in ſilver is preſerved in the Bibliothèque Impériale in Paris.

No. 477.

BRONZE GILT MEDALLION of Ludovico Carbone? Diam. $3\frac{1}{2}$ in. The work of Sperandio—fifteenth century—caſt and chaſed by the artiſt. Ob., laureated buſt of Carbone, inſcribed, "*Or · ſettu · quel · carbone · quella fonte.*" Rev., a ſyren or mermaid in the ſea, with two tails, holding one in each hand; inſcribed, "*Che · ſpandi · di · parlar · ſi largo fiume,*" and in ſmaller characters, "*Muſis gratiiſque volentibus.*"

No. 478.

BRONZE GILT MEDALLION, Philibert, 8th Duke of Savoy, and his Ducheſs, Margaret of Auſtria—circa 1500. Diam. 4 in. Caſt and chaſed and gilded. Ob., regardant buſts of the Duke and Ducheſs, a wicker hurdle ſtretches acroſs the lower part of the field, the upper part powdered with thiſtles and true-love knots, inſcribed, "*Philibertus · dux · Sabaudie · VIII · Margua · Maxi · Cac · aug · fi · d · ſa ·*" Rev., Arms of Savoy, devices of a true-love knot, thiſtles, and the motto, "fert." Inſcribed, "*Gloria · in altiſimis · deo · et in terra pax · hominibus · burgus.*"

No. 479.

BRONZE MEDALLION, head of Chriſt. Diam. $3\frac{3}{8}$ in. Caſt and chaſed—fourteenth century. Ob. inſcribed, "Y H S · X P S · *Salvator mundi.*" Rev., the field of the medal filled by a long Latin inſcription, in parts illegible, apparently purporting that this portrait of our Saviour was copied from an engraved emerald, the work of the ancient engraver Theucris, given to Pope Innocent VIII. by the Sultan, &c.

No. 480.

MEDALLION, in lead, of Giulio Cæſare Varanno? Diam. 3½ in.—fifteenth century. Ob., buſt of Varanno, inſcribed, "*Divus · Julius · Cæſar · Varaneſis · dux · bello · et · pacepcipuus.*"—No reverſe.

No. 481.

BRONZE MEDALLION, Emilia Pio, a lady of the Montefeltro family. Diam. 3¼ in.—early ſixteenth century work, caſt and chaſed. Ob., buſt of the lady, her hair gathered into a long queue behind. Legend, "*Feltria · Aemylia · pia.*" Rev., a pyramid, with an urn at the ſummit, inſcribed, "*Caſtis cineribus.*"

No. 482.

BRONZE MEDALLION, Giovanni Boldu, a Venetian painter, by himſelf. Diam. 3¼ in., caſt and chaſed. Ob., buſt of Boldu, the neck and ſhoulders in the nude, a wreath of leaves round the head; treated in the antique ſtyle; —obſcure inſcription in Greek characters. Rev., a man ſeated with his head buried in his hands, as if in grief, and an amorino with his arm reſting on a ſkull; inſcribed, "*Opus Joanis Boldu · pictoris Venetus · xoſrafi* · MCCCCLVIII."

No. 483.

BRONZE GILT MEDALLION, Sigiſmund Pandulfo Malateſta, Lord of Rimini. Diam. 3¼ in., dated 1446, caſt and chaſed. The work of the painter Vittore Piſanello of Verona. Ob., buſt of Malateſta, with the inſcription, "*Sigiſmondus · Pandulfus · de · Malateſtis · S · Ro eccleſie · capitaneus.*" Rev., the caſtle of Rimini, inſcribed "*Caſtellum · Sigiſmondum · Ariminenſis* · MCCCCXLVI."

No. 484.

MEDALLION IN BRONZE, Alfonſo, King of Naples. Diam. 3 in.—circa 1450. Ob., buſt of the King in rich armour, impoſed on a crown; inſcribed, "*Alfonſus · rex · regibus · imperans · et · bellorum · victor.*" Rev., Mars and Bellona crowning the King; inſcribed, "*Mars et Bellona Coronant Victorem regni,*" and ſigned "*Chriſtophorus · Hierimia.*" This ſplendid medal can ſcarcely be ſurpaſſed by any other work of the quattro-cento period; the preſent example is an early caſt, and in perfect conſervation.

No. 485.

BRONZE MEDALLION, "Iſotta da Rimini." Wife or miſtreſs of Sigiſmund Malateſta. Diam. $3\frac{1}{4}$ in., caſt and chaſed. The work of Piſanello. Ob., buſt of Iſotta, inſcribed "*D · Iſottae · Ariminenſi.*" Rev., an elephant, and date 1446.

No. 486.

BRONZE MEDALLION, Sigiſmund Pandulfo Malateſta, Lord of Rimini. Diam. $3\frac{1}{4}$ in., caſt and chaſed. The work of Piſanello. Ob., buſt of Malateſta, inſcribed "*Sigiſmundus · Pandulfus · de Malateſtis · s · Ro · eccleſie · c · Generalis.*" Rev., a female figure in armour, wearing a crown, and holding in her hands a broken column, is ſeated on two elephants, with the date 1446. (Companion medal to the preceding.)

No. 487.

BRONZE MEDALLION, Niccolo Picinino of Perugia, a celebrated condottiere. Diam. $3\frac{3}{8}$ in.—the work of Piſanello,—caſt and chaſed. Ob., buſt of Picinino in armour, inſcribed "*Nicolaus · Piccininus · vicecomes · marchio · capitaneus ·*

max^{s} · ac · mars · alter." Rev., a griffin ſuckling two children, round its neck a collar inſcribed "*Peruſia*" (the arms or emblem of Perugia), inſcribed "*Braccius · N · Picininus,*" and "*Piſani opus.*"

No. 488.

MEDALLION in ſilver. Diam. $3\frac{1}{8}$ in.—ſixteenth century. Ob., a hand in glory holding a ſcroll, around which are arranged thirteen ſhields of arms of the Swiſs cantons, with their reſpective names. Rev., in centre a croſs with a Latin inſcription, ſupported by two angels, and ſurrounded by ſeven ſhields of arms.

No. 489.

BRONZE MEDALLION, Nicolas Palmerius, Biſhop of Orta. Diam. $2\frac{1}{2}$ in., caſt and chaſed. The work of Andrea Guacialoti. Ob., buſt of Palmerius, inſcribed "*Nudu · egreſus · ſic · redibo,*" and in an inner line, ſtamped or engraved on the ground, "*Nicolaus · Palmerius · Siculus · epo · Ortan.*" Rev., a nude male claſſical figure ſtanding on a bracket, holding in one hand an hour-glaſs, in the other a ſpear or wand, inſcribed (in intaglio) "*contur ernalis,*" and on an inſcription running acroſs the field, Vix · an · LXV—obiit A · D M°CCCCLXVII · Underneath (in relief) "*Andreas Guacialotis.*"

No. 490.

BRONZE MEDALLION, Antonio de Grandis, caſt and chaſed. No reverſe. Diam. $2\frac{1}{4}$ in. Buſt of de Grandis, inſcribed "*Ant · de · Grandis · Mott · proth · app.*"

No. 491.

BRONZE OVAL MEDALLION, diam. $2\frac{3}{4}$ by $2\frac{1}{8}$ in. Alfonſo, King of Naples, in civic coſtume—circa 1450. This medallion, which is caſt and carefully chaſed, and is undoubtedly of the period, has neither inſcription nor reverſe.

No. 492.

BRONZE MEDALLION, Leonello, Marquis of Eſte, Diam. $2\frac{5}{8}$ in., caſt and chaſed. The work of Piſanello. Ob., buſt of the Marquis, inſcribed "*Leonellus · Marchio · Eſtenſis.*" Rev., two naked men ſeated in front of a maſt with a ſpreading ſail, inſcribed "*opus · Piſani · pictoris.*"

No. 493.

BRONZE MEDALLION, Leonello, Marquis of Eſte. Diam. $2\frac{3}{4}$ in., caſt and chaſed. The work of Piſanello. Ob., buſt of Eſte, inſcribed, "*Leonellus · Marchio · Eſtenſis.*" Rev., two nude male figures holding baſkets of fruit on their ſhoulders, and inſcribed, "*opus · Piſani · pictoris.*"

No. 494.

BRONZE MEDALLION, Caterina Riario Sforza. Lady of Forli and Imola. Diam. $2\frac{1}{2}$ in., caſt and chaſed. Ob., buſt of Caterina, inſcribed, "*Catarina · Sfor · viceco · de Riario Imolæ Forlivii · dna.*" Rev., Fortune ſtanding on a globe, inſcribed acroſs the field of the medal, · "*tibi · et · Vertuii.*"

No. 495.

BRONZE MEDALLION—of a lady unknown. Diam. $2\frac{1}{4}$ in., caſt and chaſed. The work of Giovanni Maria Pomedello, of Verona. Ob., buſt of the lady, inſcribed, "*F · B · et · longius · vivat · ſervata · fide.*" Rev., on the left a naked man kneeling, bearing on his ſhoulders a baſket of fruit; on the right Cupid ſtanding on a globe under a vine, inſcribed, "*Ioannis · Maria · Pomedellus · Veronēſi · f.*"

No. 496.

MEDALLION in lead, male portrait unknown. Diam. $2\frac{1}{8}$ in. Italian—circa 1450. Rev., the letters N · M · in large church-text characters.

No. 497.

SILVER MEDALLION, Cardinal d'Amboiſe, miniſter of Louis XIIth; an early? ſtruck medal. Diam. $2\frac{1}{8}$ in. Ob., buſt of the Cardinal, inſcribed, "*Georgius · Damboiſe · ſ · ae · r · card.*" Rev., a city, (Milan?) with the ſun darting down rays; inſcribed beneath, "*Mediol,*" and the legend, "*Salvat · ubi · lucet · 1500·*"

No. 498.

BRONZE MEDALLION, François 1ſt, by *Benvenuto Cellini.* Ob., buſt of the King, inſcribed, "*Franciſcus · I · Francorum · rex.*" Rev., a horſeman ſtriking at a proſtrate female figure with a club; on the ground are the attributes of fortune; inſcribed, "*Devicit · fortuna · virtute.*" and the ſignature, "*Benvenu · · · f.*"

No. 499.

BRONZE MEDAL, conjoined buſts of Geronimo Panico and Pompeo Ludoviſi. Diam. $1\frac{1}{2}$ in.—Sixteenth century. Ob., conjoined buſts of Panico and Ludoviſi, inſcribed, "*Hieronymus · Panicus · Pat · Pompeius Lodoviſius · Bon.*" Rev., a genius, with a patera in one hand and a dolphin in the other, ſacrificing at an altar, inſcribed, "*Genio*" and "*Benevolentia · dulcis.*" This medal, apparently ſtruck from a die, reſembles the work of Giovanni Cavino, called Il Padovano. It is a cloſe imitation (in ſtyle) of an ancient Roman medal.

No. 500.

BRONZE MEDAL, Giovanni Paolo Zuponi, of Padua. Diam. $1\frac{1}{2}$ in. Struck from a die—16th century. Ob., buſt of Zuponi, inſcribed, "*Io · Paulus · Zuponus · Patavinus.*" Rev., an eagle ſtanding on an amphora, from which iſſues an

olive or laurel-branch; inſcribed, "*Virt · aet · cons.*" The work of Giovanni Cavino, of Padua, called "Il Padovano;" in the ſtyle of the antique.

No. 501.

BRONZE MEDALLION, Filippo de Vadi. Diam. $2\frac{5}{8}$ in. Caſt and chaſed, quattro-cento. The work of Giovanni Boldu, of Venice. No reverſe. Buſt of de Vadi, inſcribed, "*Philippus · de · Vadis · de · Piſis · Chironem · ſupans.*"

No. 502.

BRONZE MEDALLION, Filippo Maria Viſconti, Duke of Milan. Diam. 4 in. Caſt and chaſed—circa 1450. The work of Piſanello. Ob., buſt of Filippo Maria, inſcribed, "*Philippus-Maria · Anglus · dux · Mediolani · e · cætera Papie · Anglerie · que · comes · ac · Genve · dominus.*" Rev., three mounted knights, and ſignature, "*opus · Piſani · pictoris.*"

No. 503.

BRONZE MEDALLION, head of St. Paul. Diam. $3\frac{3}{8}$ in. Caſt and chaſed. (Companion medal to No. 479.) Ob., buſt of St. Paul, inſcribed, "*Paulus · Apoſtolus · vas · electionis.* Rev., inſcription running acroſs the field, "*Benedicte · in · excelſis · deo · domino · de · fontibus · Iſrael · ibi · beni · amim · adoleſcentulus · in · mentis · exceſſu.*"

No. 504.

BRONZE MEDALLION,—Nicolas Orſini. Diam. $1\frac{3}{4}$ in. Caſt and chaſed. Quattro-cento period. Ob., buſt of Orſini, inſcribed, "*Nic · Urs · Pet · et · Nol · comes · Sermi · duca · do · Ven · armi · qu.*" Rev., the Duke on horſeback, attended by ſoldiers; inſcribed, "*Nic · urs · Pet · et · Nol · comes · in · exercitu · regi · Partenopeiu · J.*"

No. 505.

BRONZE MEDALLION, Alfonso Ferdinand, Duke of Calabria. Diam. 2⅜ in.—Dated 1481? Ob., bust of the Duke in armour, inscribed, "*Alfonsus · Ferdi · dux · Calabrie.*" Rev., an army entering a city; inscribed, "*Neapolis · Victrix,*" and underneath, in a cartouche, an illegible inscription and date (1481?)

No. 506.

BRONZE MEDALLION, Marc-Antonio Trevisano, Doge of Venice—dated 1554. Diam. 2½ in. Cast and chased. Ob., bust of the Doge, inscribed, "*Marcus · Ant · Trevixano · dux · V.*" Reverse, inscription within a wreath. "*Marcus · Antonius · Trevixano · dei · gratia · dux · Venetiarum etc · vixit · ano · I · in · principatu · obit* · MDLIIII.

No. 507.

BRONZE MEDALLION, Vittore Camelo, by himself; struck from a die. Diam. 1½ in.—Dated 1508. Ob., bust of Camelo, inscribed, "*Victor · Camelius · fui · ipsius · effigiator,* M · D · VIII· Rev., a sacrifice, inscribed "*Fave · for*" and "*facrif.*"

No. 508.

BRONZE MEDALLION, "Antoine B.," of Burgundy—circa 1490-1500. Ob., bust portrait, inscribed, "*Anthonius · B · de · Burgundia·*" Rev., a purse? with the inscription, "*Nul · nesi · frote.*"

No. 509.

BRONZE GILT MEDALLION, Charles the Bold, Duke of Burgundy. Diam. 1½ in. Cast and chased, Italian quattro-cento work? Ob., bust of the Duke, inscribed "*Dux · Karolus · Burgundus.*" Rev., the collar of the golden fleece.

No. 510.

OBLONG BRONZE MEDALLION PLAQUE, buſt portrait of an unknown lady. Height $2\frac{3}{8}$, width $1\frac{1}{2}$ in. Italian quattro-cento work, caſt and chaſed. No inſcription, and without reverſe.

No. 511.

OBLONG BRONZE MEDALLION PLAQUE, buſt portrait of a young man, unknown. Height 2 in., width $1\frac{3}{8}$ in. Caſt and chaſed. Italian quattro-cento work. No inſcription and without reverſe.

No. 512.

OBLONG BRONZE MEDALLION PLAQUE, buſt portrait of a lady unknown. Height 2 in., width $1\frac{1}{8}$ in. Caſt and chaſed. Italian quattro-cento work. No inſcription. Rev., Cupid reclining.

No. 513.

OVAL BRONZE MEDALLION PLAQUE, buſt portrait of a man, unknown. Italian quattro-cento work. Height, $2\frac{3}{4}$ in., width, $1\frac{3}{4}$ in. Caſt and chaſed. No inſcription, and without reverſe.

No. 514.

BRONZE MEDALLION, conjoined buſts of the Emperors Charles V. and Ferdinand. Diam. $2\frac{7}{8}$ in. Inſcribed, "*Carol · V · et Fer · I · Frēs · Ro · imp · et · re · Hiſp · archid · Auſt · et · D · Burg* · 1532." Rev., a coat of arms, and inſcription engraved with the burin, "*Chriſtof · Aroth-ſchicz · anno · domini*, 1535."

No. 515.

BRONZE MEDALLION, buſt of a lady, unknown. Diam. 1¾ in. Caſt and chaſed—circa, 1500. Ob., buſt of the lady. Rev., two amorini flying, and holding up wreaths, inſcribed "*Et · animo · et · corpori.*"

No. 516.

BRONZE MEDALLION, Charles VIII., King of France. Diam. 2⅛ in. Caſt and chaſed. Italian quattro-cento work. Ob., buſt of the King, inſcribed "*Carolus · VIII · Rex · Francorum.*" Rev., Hercules and the lion, inſcribed, "*Pr · quinciarum . . . . ator.*"

No. 517.

BRONZE MEDALLION (reverſe ſide only). Diam. 2½ in. Caſt. The work of Giovanni Franceſco Parmenſe, dated 1468. Subject a combat. A knight on horſeback, armed at all points, is attacking a cavalier on foot, whilſt a third combatant is ſtabbing the horſe in the belly with his ſword. Inſcribed "MCCCCLXVIII · *Iohannis · Franciſi · Parmēſis · opus.*" Reverſe of a medal (of Conſtanzo Sforza ?)

No. 518.

BRONZE MEDALLION without reverſe. Diam. 2½ in. Caſt and chaſed, quattro-cento work. Buſt of a man, wearing the "beretta" of a prieſt. Inſcribed "*Simon · Michael · Venetus · Canonicus · Veronenſis.*"

No. 519.

OVAL MEDALLION, Scipio Africanus. Height 3 in. width, 2¼ in. No reverſe—caſt and chaſed—circa 1500. Claſſical buſt of a young warrior, with a richly decorated helmet. Inſcribed "*Scip · Af.*" In all probability this is a caſt

from an Italian cameo of the Renaiſſance period, executed in imitation of the antique.

No. 520.

BRONZE MEDALLION, buſt portrait of an unknown lady, in rich coſtume. Without reverſe or inſcription. Diam. 2 in. Caſt and chaſed.

No. 521.

BRONZE MEDALLION, portrait of a cardinal, unknown. Without inſcription or reverſe, diam. $2\frac{3}{4}$ in., caſt and chaſed, quattro-cento work.

No. 522.

BRONZE MEDALLION, buſt portrait of Antonio Boſſi. Diam. $2\frac{1}{2}$ in. Caſt and chaſed, cinque-cento period. Ob., buſt of Boſſi, inſcribed "*Antonius · Boſſius · Vene.*" Rev., Fame ſtanding, holding a trumpet reverſed, inſcribed, "*Nunquam · morior.*"

No. 523.

MEDALLION IN LEAD, Alphonſo 2nd, Duke of Ferrara, and Lucretia, his Ducheſs. Diam. $1\frac{7}{8}$ in. Cinque-cento period. The work of Giovanni Paolo Poggi. Ob., buſt of the Duke, inſcribed "*Alphon · Eſten · Ferar · princeps.*" Rev., buſt of the Ducheſs, inſcribed "*Lucretia · Med · Eſten · Ferar · princep.*"

No. 524.

BRONZE MEDALLION. Diam. $2\frac{3}{4}$ in. Caſt and chaſed, quattro-cento work. Ob., buſt of a man wearing the "beretta" or cap, inſcribed "*Ioannis · Aloiſus · Tuſcanus advocatus.*" Rev., inſcription within a wreath, "*Prevenit · aetatem · ingenium · precox.*"

No. 525.

MEDALLION in lead. Caſt. Diam. $3\frac{5}{8}$ in. Italian quattro-cento. Ob., buſt of an aged man with a long beard, wearing a fantaſtic tiara, impoſed on a creſcent or half moon, rays from above illumining his face. (Query a Pope?) Numerous inſcriptions in Greek and in Latin, (full of lacunes, from the corroded ſtate of the medal). Rev., the ſame figure drawn in a car of triumph by three horſes; voluminous inſcriptions in Greek and Latin, in great part illegible.

No. 526.

CIRCULAR MEDALLION PLAQUE, or reverſe of a medal. Diam. $3\frac{1}{4}$ in. Caſt and chaſed, cinque-cento period. Allegorical compoſition of numerous figures; in centre a female claſſical figure ſupporting a fountain, &c., inſcribed "*Virtus*" and "*Nunq · deficit.*" This medal is in the ſtyle of Valerio-Vicentino.

No. 527.

BRONZE MEDALLION, without reverſe. Buſt portrait of Boccaccio? Italian quattro-cento work, caſt and chaſed. Diam. $2\frac{1}{2}$ in.

No. 528.

BRONZE MEDALLION, buſt portrait of Boccaccio. Diam. 2 in. Italian quattro-cento. Ob., laureated buſt of Boccaccio, inſcribed "*Iohes · Bocatius · Flore.*" Rev., a claſſical draped figure, holding a ſerpent in one hand.

No. 529.

MEDAL in bronze. The poet Arioſto. Diam. $1\frac{1}{2}$ in. Caſt and chaſed, cinque-cento work. Ob., laureated buſt of Arioſto, inſcribed, "*Ludovicus · Arioſt · poet.*" Rev.,

an altar ſtanding amidſt flames, a ſwarm of bees alighting on the top, inſcribed, "*Pro · bono · malum.*"

No. 530.

BRONZE MEDALLION, Aldus Manutius, the printer. Diam. 2 in, caſt and chaſed, early cinque-cento work. Ob., buſt of Aldus, inſcribed "*Aldus · Pius · Manutius · r ·*" Rev., an anchor, round which a dolphin is twined, inſcribed, ΒΡΑΔΕΩΣ ΣΠΕΥΔΕ.

No. 531.

BRONZE MEDALLION, Pietro Aretino. Diam. $2\frac{1}{4}$ in., caſt and chaſed, cinque-cento work. Ob., buſt of Aretino, inſcribed "*Divvus · Petrus · Aretinus.*" Rev., Truth repreſented as a naked female ſeated on a rock, is crowned by a winged genius, at her feet a ſatyr is kneeling, above Jove is hurling a thunderbolt at her; inſcribed, "*Veritas · odium · parit.*"

No. 532.

BRONZE MEDALLION, Cardinal Bembo. Diam. $2\frac{1}{4}$ in., caſt and chaſed, cinque-cento period. Ob., buſt of the Cardinal, inſcribed, "*Petri · Bembi · Car.*" Rev., Pegaſus.

No. 533.

BRONZE MEDALLION, Dante. Diam. $2\frac{1}{8}$ in., caſt, quattro cento. The work of Piſanello.? Ob., buſt of Dante, inſcribed, "*Danthes Florentinus.*" Rev., uncertain, much eroded, apparently a ſubject from the Inferno.

No. 534.

MEDALLION in lead, Count Balthaſar Caſtiglione, ſtruck from a die. Cinque-cento period. Diam. $1\frac{3}{4}$ in. Ob., buſt of Caſtiglione, inſcribed, "*Balthaſar · Caſtilion · Cre.*"

Rev., Aurora in her car, riſing over the globe, on which is repreſented the map of Italy, inſcribed, "*tenebram · et · lucis.*"

No. 535.

BRONZE MEDALLION, caſt and chaſed, Franceſco Sforza, Duke of Milan, and Galeazzo Maria Sforza. Diam. 1⅝ in. Ob., buſt of Franceſco, inſcribed, "*Fr · Sfortia · vice · comes · Mli · dux · IIII · belli · pater · et · pacis · autor ·* MCCCCLVI · ; in the field are the initials · V · F, probably thoſe of the artiſt? Rev., buſt of Galeazzo Maria, inſcribed, "*Galeaz · Maria · Sfortia · vice · comes · Fr · Sfortiæ · Mli · ducis · IIII · primogens.*" In the field the date MCCCCLVIII. and the initals V · F.

No. 536.

BRONZE MEDALLION, gilded, Jacoba Corrigia, Diam. 2⅛ in. Caſt and chaſed—quattro-cento period. Ob., buſt of the lady. In the field a lily, an oak branch, and an olive branch tied with a ribbon, inſcribed, "*Jacoba · Corrigia · forme · æmorum · domina ·* Rev., Cupid bound to a tree, inſcribed, "*ceſſi · deamili · tateſtat.*" In the field the initials P · M ·

No. 537.

MEDALLION in bronze, caſt and chaſed, Queen Mary of England. Diam. 2⅝ in., (ſtruck in Italy ?). The work of Jacopo da Trezzo. Ob., buſt of the Queen, inſcribed, "*Maria · I · reg · Angl · Franc · et · Hib · fidei · defenſatrix.*" Underneath the buſt is the ſignature of the artiſt, in minute characters "*Jac Tres.*" Rev., a female allegorical figure ſeated on a throne and wearing a crown, is holding a lighted torch to a pile of arms on the ground, and holding up a palm and an olive branch with the other; on one ſide fire from heaven is being rained down on the heads of a crowd of figures—inſcribed, "*cecis · viſus · timidis · quies.*"

No. 538.

BRONZE MEDALLION, caſt and chaſed; without reverſe. Diam. 2½ in. The Emperor Maximilian II. Italian? cinque-cento work. Buſt of the Emperor, inſcribed, "*Maximi · d · g · rex · Boemiæ · arc · dux · Auſt.*"

No. 539.

BRONZE MEDALLION, caſt and chaſed; without reverſe. Diam. 2½ in. Urban Labenwolf of Augſburg, dated 1518. Buſt of Labenwolf, inſcribed, "*Urpanus · Labenwolf · ain · Augspurger · f · s* · XLI." In the field, the date 1518.

No. 540.

MEDALLION in lead, diam. 3 in., caſt and chaſed; no reverſe, and without inſcription. Buſt of a gentleman in German coſtume of the firſt half of the ſixteenth century.

No. 541.

BRONZE GILT MEDALLION. Pope Gregory XIII. ſtruck from a die. Diam. 1½ in. The work of Frederico Parmenſe. Ob., buſt of the Pope, inſcribed, "*Gregorius · XIII · Pont · opt · maximus.*" Rev., a dragon with its tail in its mouth encircling the field of the medal, within which is a ram's head with a pendant wreath, inſcribed, "*Anno · reſtituo* · MDLXXXII."

No. 542.

BRONZE GILT MEDALLION, Cardinal Hyppolytus D'Eſte. Diam. 1⅞ in., ſtruck from a die. The work of Frederico Parmenſe. Ob., buſt of the Cardinal, inſcribed, "*Hippolytus · Eſtens · r · e · preſb · card · Ferrar* · ;" underneath is the ſignature of the artiſt, "*Fred Parm.*" No reverſe.

No. 543.

BRONZE MEDALLION, Cardinal Alidoſſi. Diam. 2⅜ in., caſt and chaſed—circa 1500. Ob., buſt of the Cardinal, inſcribed, "*Fr · Alidoxius · car · Papien · Bon · Romandiolæ · q*ˢ · *c · legat.*" Rev., Jupiter in a car drawn by two eagles; underneath, in the field, the ſigns Piſces and Sagittarius, inſcribed, "*his · avibus · curru · q*ˢ · *cito · duceris · ad · aſtra.*"

No. 544.

BRONZE MEDALLION, Geronima Farneſe. Diam. 2⅝ in. No reverſe—dated 1556. (qy. the work of Gio Paol Poggi?) Buſt of the lady, inſcribed "*Hieronima · Farneſia · d · S · Vitali*;" underneath the buſt the ſignature P. and date 1556.

No. 545.

BRONZE MEDALLION, a lady unknown. Diam. 2¼ in. No reverſe—caſt and chaſed, cinque-cento period.

No. 546.

BRONZE MEDALLION, a Princeſs of the Houſe of Auſtria. Diam. 2¼ in. No reverſe—buſt of the lady, inſcribed, "*Maria · imper* · MDLXXV."

No. 547.

BRONZE MEDALLION, Antonio Grimani. Diam. 2½ in. No reverſe—caſt and chaſed. Buſt of Grimani, inſcribed "*Antonius · Grimanus · procurator · s · Marci.*"

No. 548.

MEDALLION in lead, Lucretia, Medicis, Ducheſs of Ferarra. Diam. 2⅝ in., caſt. Ob., buſt of the princeſs, inſcribed, "*Lucretia · Med · Ferr · princ · a · a* · XIIII." Underneath is the date 1558. Rev., a female emblematical figure

ſurrounded by books, muſical inſtruments, and other emblems of the arts, inſcribed, "*nec · tempus—nec · ætas.*"

No. 549.

BRONZE MEDALLION, Ippolita Gonzaga. Diam. $2\frac{5}{8}$ in., caſt and chaſed. The work of Leo Leoni of Arezzo. Ob., buſt of the princeſs, inſcribed, "*Hippolita · Gonzaga · Ferdinandi · fil · an* · XVI." Rev., Aurora in her car. inſcribed, "*Virtutis · formæq · prævia.*"

No. 550.

MEDALLION in ſilver, Louis XII., and Anne of Britanny, ſtruck from a die. Diam. $2\frac{1}{8}$ in. Ob., buſt of the King, inſcribed in Gothic character, "*Ludovico · XII · regnante · Cæſare · altero · omnis · natio.*" Rev., buſt of the Queen, inſcribed, "*Anna · Regina · hac · lente · omnis · lætabatur terra.*"

No. 551.

BRONZE GILT MEDALLION, Henry II. of France. Diam. $2\frac{1}{8}$ in. caſt and chaſed. Ob., laureated buſt of the King, in richly decorated armour, inſcribed, "*Henricus · II · Galliarum · rex · invictiſſ · p · p .*" Rev., an olive wreath, incloſing the inſcription, "*Reſtituta · rep · Senenſi · liberatis · obſed · mediomat · Parma · Mirand · Scandami · et · recepto hedinio · orbis · conſenſu* · 1552."

No. 552.

MEDALLION in lead, Diana of Poitiers, ſtruck from a die. Diam. 2 in. Ob., buſt of Diana, inſcribed "*Diana · Dux · Valentinorum · Clariſſima.*" Rev., Diana trampling under foot Cupid, inſcribed "*Omnium · victorem · vici.*"

No. 553.

BRONZE MEDALLION, a lady unknown. Diam. $2\frac{1}{4}$ in. No reverſe. Italian cinque-cento work.

No. 554.

BRONZE MEDALLION. Giovanni Franceſco Gonzaga. Diam. 1½ in., caſt and chaſed, quattro-cento period (Piſanello ?) Ob., buſt of Gonzaga, inſcribed "*Iohannes · Franciſcus · Gonz.*" Rev., an ingot of gold in the midſt of flames, with the motto "*probitas laudatur*" on a ſcroll, and inſcribed "*Marchio · comes · Roti.*"

No. 555.

BRONZE MEDALLION, a princeſs of the houſe of Gonzaga. Diam. 1⅝. in. Ob., buſt of the princeſs, inſcribed, "*Diva · Antonia · Bautia · de · Gonz · Mar.*" Rev., a genius ſtanding on a galley in the ſea, which is drawn by two winged horſes; inſcribed, "*Super · eſt · ſpes.*"

No. 556.

SQUARE MEDALLION PLAQUE, in bronze, portrait of a young man, unknown, wearing the "beretta." Quattro-cento. No reverſe, and without inſcription. 2¼ by 1¼ in.

No. 557.

BRONZE MEDALLION, Martin Luther. Diam. 1¾ in. Caſt. Ob., buſt of Luther, inſcribed, "*Doctor · Martinus · Lutherus · b · propheta · Germaniæ* · MDXXXVIII." Rev., a ſhield with a device of a roſette, in the middle of which is a heart; the ſhield is upheld by two amorini. Inſcribed, "*In · ſilencio · fortitudo · veſtra* · MDXXXVII."

No. 558.

BRONZE MEDALLION, Martin Luther. Diam. 1⅝ in. Caſt and chaſed. Ob., buſt of Luther, inſcribed "*et · ſapiecia · dabo · vobis · cui · no · poteſt · cot · dicere*," in the

field, "*Ma Lut ecs° Wit.*" Rev., a cinque-foil roſette, with a heart in the centre, and the legend, "*in · ſilencio · et · ſpe · erit. fortitudo · veſtra · Eſa · 30.*"

No. 559.

BRONZE MEDAL, Lorenzo de Medici. Diam. 1½ in. ſtruck from a die. Ob., buſt of Lorenzo, inſcribed, "*Laurentius · Medices.*" Rev., a cap of liberty and two daggers, inſcribed, "*VII · id · Jan.*"

No. 560.

BRONZE MEDALLION, Sigiſmund Pandulfo Malateſta. Diam. 1⅝ in., caſt and chaſed. The work of Piſanello, dated 1450. Ob., buſt of Malateſta, inſcribed "*Sigiſmundus · Pandulfus · Malateſta · pan · f.*" Rev., a church, inſcribed, "*Praecl · Arimini · templum · an · gratiæ · v · e ·* MCCCCL."

No. 561.

BRONZE MEDALLION, a lady, unknown. Diam. 1¾ in., no inſcription, and without reverſe. Cinque-cento work.

No. 562.

BRONZE GILT MEDALLION, Andrea Doria. Diam. 1⅝ in. Ob., buſt portrait, inſcribed "*Andreas · Doria.*" Rev., a galley.

No. 563.

MEDALLION in bronze, Medea Malateſta Ferretta, and Nicolo Malateſta. Diam. 1½ in., caſt, cinque-cento period. Ob., buſt of Medea, inſcribed "*Medea · Malateſti · Ferretta.*" Rev., buſt of Nicolo, inſcribed "*Nic · Malat · Leon · fil · Mar · 1.*"

No. 564.

BRONZE MEDALLION, Thomas Philologus. Diam. 1½ in., caſt and chaſed. Ob., buſt of Philologus, inſcribed, "*Thomas · Philologus · Ravennus.*" Rev., a nude recumbent female figure, ſurrounded by a circle of ſtars, an infant clutched in the talons of an eagle is clinging to her boſom, inſcribed "*Jove · et · ſoror · e · genita · A.*"

No. 565.

BRONZE MEDALLION, a lady (unknown). Diam. 1⅝ in. No inſcription, and without reverſe. Italian, cinque-cento period.

No. 566.

MEDALLION in lead, Livia della Rovere, a princeſs of Eſte. Diam. 2¼ in. No reverſe, buſt of the lady, inſcribed "*Livia · Feltria · de · Ruvere · Eſten.*"

No. 567.

BRONZE GILT MEDALLION, conjoined buſts of a prince and princeſs of the houſe of Auſtria. Diam. 1⅝ in. inſcribed acroſs the field, "*Rex · Bohe.*"—German, ſixteenth century.

No. 568.

SILVER COIN, teſtoon? of Hercules, Duke of Ferrara, quattro-cento period. Diam. 1 in. Ob., buſt of the Duke, inſcribed, "*Hercules · Ferar · dux.*" Rev., the Hydra.

No. 569.

BRONZE GILT MEDAL, George Herman. Diam. 1⅛ in., caſt and chaſed, German work. Ob., buſt of Herman, inſcribed "*Georgius · Herman · ætatis · an* · XXXXVII—

M · D · XXXVIII." Rev., an escutcheon of arms with a helmet and crest, and legend inscribed "*Soli · deo · confide.*"

No. 570.

COPPER COIN of Costanzo Sforza. Diam. 1⅛ in. Ob., bust of Sforza, inscribed, "*Constantius · Sf · de · Arago-Pisaud.*" Rev., a castle, inscribed, "*salut · et · memoriae · condidit.*"

No. 571.

BRONZE MEDAL of Giovanni Cavino, Alessandro Bassiano, and Marco Bonavita, of Padua. Diam. 1⅜ in. The work of Giovanni Cavino of Padua, called il Padovano. Ob., conjoined busts of the artist (Cavino) and Bassiano, inscribed, "*Alexand · Bassianus · e · Iohan · Cavineus · Patavini.*" Rev., bust of Bonavita, inscribed, "*Marcus · Mantua · Bonavitus · Patavineus · jus · con.*"

No. 572.

BRONZE MEDAL, Augustus Vates. Diam. 1¼ in., quattro-cento? Ob., laureated bust of Vates, inscribed "*Augustus · Vates.*" Rev., a nude standing female figure, inscribed, "*Urania.*"

No. 573.

MEDALLION RELIEVO, in Lithographic stone, bust portrait of a man, unknown. German work—circa 1530. Diam. 1¼ in. No inscription.

No. 574.

BRONZE MEDALLION, Cosmo de Medici, First Grand Duke of Tuscany. Diam. 1⅝ in. The work of Pietro Paolo Galeotti. Ob., bust of the Duke, inscribed, "*Cosmus · Med · Floren · et · Senar · duxii · 1561.*" Rev., the building of the "*Uffizj*," inscribed, "*Publicae · Commoditati.*"

No. 575.

BRONZE MEDALLION, François premier, Henri II. and Francis II., Kings of France. Diam. 1½ in., caſt and chaſed. Ob., conjoined buſts of the three Kings, inſcribed, "*Fr · Hen · et · Fr · reges · Fran.*" Rev., a claſſical compoſition, apparently the ſacrifice of a veſtal at an altar. Underneath, the initials "*S · C.*" This medal is probably the work of Benvenuto Cellini; it has great reſemblance in ſtyle to No. 498.

No. 576.

BRONZE MEDAL, Domenico Fontana, Architect. Diam. 1½ in., ſtruck from a die. Ob., buſt of Fontana, inſcribed, "*dominic · Fontana · cir · Ro · com · palat · et · eq · aur.*" Rev., an obeliſk, inſcribed, "*ex · ner · gir · tranſtulit · et · erexit ·*" and within the field, "*juſſu · Xyſti · quint · Pont · Opt · Max · 1586.*"

No. 577.

BRONZE MEDAL, Cardinal Pietro Barbo of Venice. Diam. 1¼ in., caſt and chaſed. Ob., buſt of the Cardinal, inſcribed, "*Petrus · Barbus · Venetus · Cardinalis · S · Mrci.*" Rev., a ſhield of arms, ſurmounted by a Cardinal's hat, inſcribed, "*has · ædes · condidit · anno · chriſti ·* MCCCCLV."

No. 578.

MEDAL in lead, Guido Rangoni. Diam. 1⅛ in., ſtruck from a die; (qy. the work of Cavino?) cinque-cento. Ob., buſt of Rangoni, inſcribed, "*Guidus · Rangonus · bello · pacæq · inſignis.*" Rev., a female figure riding on a bull, and holding a palm branch, is crowned by victory, inſcribed, "*Extenſio · alarum · dei.*"

XII.—PICTURES.

No. 579.

PORTRAIT OF PETRARCH'S LAURA. Height 1 ft. 11 in., width 1 ft. 5 in. A ſeventeenth century paſticcio, or a copy from an early Italian work. The carved and gilt frame is of Italian ſixteenth or ſeventeenth century work.

No. 580.

TWO SAINTS, half figures, by Carlo Crevelli. Height of each panel 2 ft., width 1 ft. 2½ in. One of them is a canonized cardinal, holding a model of a church in his hand, and the other is St. Catherine. Both are on rich gold diapered backgrounds. Theſe panels, undoubtedly from the hand of the maſter, were probably part of the wings or "volets" of an altar-piece, cut down to their preſent proportions. The carved frame is a fine ſpecimen of a well-known Venetian cinque-cento pattern.

No. 581.

HOLY FAMILY, painted on panel, gold background. Italian, fifteenth century. Attributed to Vivarini. Height 2 ft. 2 in., width 1 ft. 10 in. Carved and gilt Italian ſeventeenth century frame.

No. 582.

PORTRAIT OF A DOMINICAN MONK, by Giovanni Bellini. In one hand he holds a book labelled as the works of St. Dominic, and in the other a white lily. The background is a curtain of green ſtuff, with foliated diaper pattern in red and white. At the bottom is a label,

with the ſignature of the maſter, "Ioãnis · Bellin^{i} · op." and underneath, the date, MDXV. This fine portrait is painted on coarſe Venetian canvas. The carved frame is of Italian ſeventeenth century work.

No. 583.

COSTUME PORTRAIT of a man in a fur cloak and cap, and holding a roſary in his hand. German—circa 1530. Height 2 ft. 4 in., width 1 ft. 9 in. At the bottom, on a band or faſcia, is a long inſcription in German text hand, with the ſignature of the painter, "Heinrich · Schwahn · Maler · zu · Landſhuet." Italian carved and gilt ſeventeenth century frame.

No. 584.

VIRGIN AND CHILD.—School of Van Eyck. Height 8 in., width 6 in. Italian carved and gilt ſeventeenth century frame.

No. 585.

VIRGIN AND CHILD, attributed to Innocenzio da Imola. Height 2 ft. 2 in., width 1 ft. 10 in. An original picture of the ſchool of Raffaelle, of uncertain authorſhip. Italian ſeventeenth century carved and gilt frame.

No. 586.

PORTRAIT OF A YOUNG LADY in Swiſs coſtume of the early part of the ſixteenth century. School of Baſle, maſter unknown. Height 16½ in., width 13 in. Venetian ſixteenth century carved and gilt frame.

XIII.—TEXTILE FABRICS.—TAPESTRIES.

No. 587.

FOUR PIECES OF CRIMSON AND AMBER RAISED VELVET. 35 ft. running, by 3 ft. 1 in. wide. Goeneſe or Venetian—date, ſecond half of ſixteenth century. Rich floriated pattern.

No. 588.

SET OF BED FURNITURE, curtains, vallances, &c. complete, in blue velvet and figured ſatin. Venetian? — circa 1550. The deſign is a bold foliated ſcroll pattern, executed in appliqué embroidered work.

No. 589.

TWO CURTAINS, ("Portières.") Each 11 ft. long, by 2 ft. 10 in. wide. Silk embroidery, on ground of black ſilk net or canvas. Elaborate interlaced pattern of roſes and other flowers, tied with ribbons; ſcolloped border of a running ſcroll pattern of roſes, &c. French or Italian—ſeventeenth century.

No. 590.

EMBROIDERED TABLE COVER. German work, —dated 1598. 5 ft. 7 in. by 5 ft. 3 in. The ground is of dark green ſerge, and the embroidery is in woollen thread. In the centre, within a circular medallion border of ſtrapwork and fruit, are two ſhields of arms with elaborate mantlings, and a ſcroll, with the date 1598. Around the margin of the cloth a wide border of ſtrapwork ornament, fruit, flowers, &c., and from each corner of the ſquare cloth a branch of foliage converging towards the centre.

No. 591.

SIMILAR TABLE COVER in dark green ſerge. German work—circa 1590-1600. In centre a large medallion of the Annunciation. 6 ft. by 5 ft. 3 in. At the corners are panels containing figure ſubjects of peaſants, &c., engaged in paſtoral occupations, with four circular medallions, alſo containing figure ſubjects. Scroll ornaments at the angles, as in previous ſpecimen.

No. 592.

PIECE OF TAPESTRY HANGING. Flemiſh, (Arras?) fifteenth century work. Length 9 ft. 10 in., height 12 ft.—circa 1480. Uncertain legendary ſubject.

No. 593.

PIECE OF TAPESTRY HANGING. Flemiſh (Arras?)—circa 1490. Length 29 ft. 4 in., height 11 ft. Paſtoral ſubject in two compartments: ſhepherds and ſhepherdeſſes playing at various games,—in the background peaſants cutting wood, and on the extreme left a chateau with lowered drawbridge, from which are iſſuing a ſeigneur and his lady, attended by an eſquire. The compartment on the right contains paſtoral figures engaged in various occupations of the chaſe.

No. 594.

PIECE OF TAPESTRY HANGING. Flemiſh (Arras). Length 13 ft., height 11 ft. 6 in.—date about 1490-1500. Legendary ſubject, containing various epiſodes or hiſtories, ſurrounded by a narrow border of fruit and flowers.

Nos. 595 to 601.

SEVEN EMBROIDERED CHAIR-SEAT COVERS. 2 ft. 6 in. by 2 ft. Venetian?—circa 1600-50. Ground, yellow ſatin, with a bold ſcroll foliage pattern, flowers, birds, &c., embroidered in natural colours with ſilk thread; in centre a large maſk.

No. 602.

TWO PIECES OF CRIMSON AND AMBER RAISED SILK BROCADE, (curtains or "portières.") Each 10 ft. 1 in. long by 4 ft. 2 in. wide. Italian (Venetian?) manufacture—firſt half of ſixteenth century. Rich deſign of ſtrapwork ornamentation, "pine-apple" diaper, vaſes, &c.

No. 603.

PIECE OF RICH SILK AND GOLD BROCADE. 3 ft. 6 in. ſquare. Lyons or Genoa?—circa 1700. Green ground. Pattern of large oriental flowers in gold and ſilver.

XIV. DECORATIVE FURNITURE.

MEDIÆVAL dwellings were, as a general rule, very ſcantily furniſhed: an entirely different ſyſtem prevailed from that which has ſince obtained. Formerly, and eſpecially in Italy, apartments were furniſhed in a permanent architectonic manner, and contained only a very few moveable articles of neceſſary uſe; now, on the contrary, rooms, eſpecially in this country, are mere ſhells, having ſcarcely any permanent decoration, and are very often inconveniently crowded with moveable articles, ſome of real, others only of conventional uſe. With us comfort, and a certain expreſſion of opulent profuſion, has replaced the ancient architectonic ſimplicity.

It will therefore not be conſidered ſurpriſing when it is ſtated that, limited in range and quantity as the articles compoſing this Section of the Collection may ſeem, almoſt the entire "mobilia" of an Italian ſixteenth century houſe is nevertheleſs repreſented. The ſeries of chairs of the ſixteenth century is unique and unrivalled, and the four beautiful metallic mirrors, in their original highly decorated frames, are not only of the higheſt merit as works of art, but have likewiſe additional intereſt from the extreme rarity of the occurrence of ſuch works. Several of the French renaiſſance carved cabinets or "dreſſoirs" are alſo remarkable works of their kind.

Nos. 604 to 611.

SERIES OF EIGHT CARVED AND PARTLY GILDED VENETIAN CHAIRS, "en ſuite." Extreme height of each 4 ft. 1 in.—circa 1560. Theſe chairs reſemble in conſtruction the modern hall chairs; or rather, it ſhould be ſaid, that the latter are the recent copies of this ancient type. They are ſimply wooden ſtools with backs added, the ſupports being formed by two plane ſurfaces or ſides, as though of a box or pedeſtal, ſlightly ſplayed outwards, the broad ſides being at the front and back reſpectively. The earlieſt examples of this favourite pattern do not ſeem to date much before 1550, and they probably continued to be manufactured till the cloſe of the century. It was doubtleſs a characteriſtic Venetian type, an excluſive ſpecialty, in fact, of the cabinet-makers or wood-carvers of that city. The ſpecimens are executed in cheſtnut, or ſome other warm tinted wood, and are generally richly gilded, *i. e.* picked out in gold; the prominent mouldings and decorative details exhibiting judicious contraſts of mat and burniſhed ſurfaces, whilſt other portions are merely touched in an artiſtic manner, with gold lines or hatchings. This ſyſtem of parcel gilding ſeems to have been peculiar to the Venetian ſchool, and when carried out with judgment and artiſtic feeling has an excellent reſult, though in the hands of the mere mechanic it too often produces a patchy effect, deſtructive of all repoſe and unity of deſign. Theſe chairs, although of the ſimpleſt poſſible conſtruction, are admirably adapted to diſplay the rich relief ornamentation of the ſchool and period; and, accordingly, we find a great variety of deſigns, generally conſiſtently carried out in ſurface carving; *i. e.* in relief decoration carved out of the maſs of the plank. The execution of the work is uſually expeditious, and often ſomewhat coarſe, but always ſtriking and effective; it being

evident that they were conſidered as articles of current manufacture, and not ſpecimens of recherché decoration. The preſent model is of unuſual ſize; the treſſel ſupports are carved with rich ſtrapwork, or cartouche ornamentation, terminal figures, maſks, &c. with a ſhield of arms, with painted blazon in the centre, and the backs, which are fan-ſhaped, are decorated with perforated acanthus ſcrollwork. The angles flanked by terminal figures, and the creſt or pediment formed by regardant ſphinxes, with foliated wings and extremities, having between them a ſmall vaſe.

Nos. 612 to 619, and No. 621.

SERIES OF NINE CARVED AND PARTLY GILDED VENETIAN CHAIRS. Similar model to previous examples. Height of each 3 ft. 6 in.—circa 1560. The ſupports and the back in this deſign are heart-ſhaped, forming decorative compartments bordered by ſtrapwork, filled in with running ſcrolls, and encloſing large foliated maſks, &c. The pediment, or upper part of the back, conſiſts of interlaced cartouche ornament, encloſing a gilded ſtar.

No. 620.

CARVED AND PARTLY GILDED VENETIAN CHAIR, cinque-cento period. Height 3 ft. 5 in. Same type as preceding examples. The ſupports heart-ſhaped; compoſition of rich carved ornamentation; fan-ſhaped back.

No. 621.

SMALLER CARVED AND PARTLY GILDED VENETIAN CHAIR, cinque-cento period. Height 3 ft. 5 in. Same type as preceding examples, but different in the ornamental details. A ſhield of arms in the centre of the back.

Nos. 623 and 624.

TWO CARVED AND PARTLY GILDED VENETIAN CHAIRS. Height 3 ft. 6 in. Same type as preceding, but richer and more elaborate decoration. The back and ſupports carved with open interlaced cartouche work, amorini, ſphinxes, terminal figures, maſks, &c. In the centre of the backs, ſhields of arms, with blazon.

No. 625.

CARVED AND PARTLY GILDED VENETIAN CHAIR, cinque-cento period. Height 3 ft. 5 in. "En ſuite" with No. 620.

Nos. 627 to 640.

FOURTEEN FOLDING ARM CHAIRS in carved oak. Italian work—circa 1530-50. Average height 3 ft. 5 in., width 2 ft. 4 in. Unlike the preceding variety, chairs of this conſtruction are of great antiquity, we may ſee them repreſented on the moſt ancient Greek vaſes; at a later period the Curule chairs of the Roman Senators were of the ſame type, and more than one antique ſpecimen in bronze has come down to the preſent day. ("Chair of St. Peter," in the Vatican—"Chair of Dagobert," from St. Denis, now in the Muſée des Souverains in the Louvre.) It was a favourite mediæval model; and the preſent ſpecimens, although dating about the middle of the ſixteenth century, bear the impreſs in many details of a traditional mode of treatment of much greater antiquity. The cuſps in the under part of the frame work and the running ſcroll-pattern repeated along the rails or ſtyles, with variations in nearly every ſpecimen are, for inſtance, completely in the ſtyle of the quattro-cento, and were it not for other details, would have effectually miſled one as to the real date of theſe chairs; as it is, it ſimply

proves that this was a fixed and ſettled ſtyle or model repeated again and again from the mere force of habit; familiar objects of uſe often reſiſting the changes of faſhion long after correſponding ſtyles in other vehicles had paſſed away. The preſent ſeries contains ſeven diſtinct deſigns exhibiting great diverſity in the decorative details, although the framework or conſtruction is the ſame in all; moſt of them have ſhields of arms of the reſpective families to whom they originally belonged, carved on the back or croſs rail. It is not an unintereſting circumſtance that in the Majolica group, repreſenting an organ player, (No. 84 in the collection) the performer is ſeated in a chair of preciſely ſimilar model to theſe.

Nos. 641 to 649.

NINE CHAIRS, in carved cheſtnut? wood. Same type as No. 604, &c. Venetian—circa 1560. Theſe chairs are all of different deſigns; they are ſimilar in ſtyle to thoſe already deſcribed, with the exception of the gilded enrichment, which they do not ſeem ever to have received, having been left of the natural rich colour of the wood.

Nos. 650 to 653.

SERIES OF FOUR FOLDING ARM CHAIRS, "en ſuite," in cheſtnut or walnut wood, inlaid with moſaic ("tarſia work") of ivory and lighter coloured wood. Italian work, cinque-cento period—(circa 1550?). Entire height 3 ft. 4 in., width 2 ft. 7 in. Theſe beautiful chairs are of ſimilar conſtruction to the Nos. 627, &c., and like them but for poſitive evidence of their origin would have been referred to the quattro-cento period; they are in poliſhed deep tinted wood elaborately incruſted or inlaid with minute geometrical Moſaic work, formed by ſmall lozenge-ſhaped pieces of ivory, the deſigns, chiefly circles and lozenges, being more preciſely made out by narrow lines or filets of white wood, probably willow.

The ſpecies of work here deſcribed was in great vogue in Italy as early as the thirteenth century even ; it is preciſely analogous in ſtyle to the geometrical glaſs paſte Moſaic, and to that of the marble pavement Moſaics ſo common during the mediæval periods. The circular medallion formed by the interſection of the rails or framing of the chair, in the lower part, is decorated with an oval ſhield of arms, being that of the Ducal family of Urbino, and from the circumſtance of a device ("impreſa") which ſurmounts it, we are enabled to aſcertain the actual ownerſhip of theſe chairs. The device alluded to is that of Duke Guidobaldo the Second (began to reign 1538—died 1574); it conſiſts of three " Metæ," or antique goal pillars (winning poſts)* encircled by the Ducal coronet, this ſhield is an incruſtation or inſertion in lighter coloured wood—the bearings or device inciſed or burnt in ; it is evidently a genuine inſertion of the period of Duke Guidobaldo, but it is not quite clear that the chairs themſelves are not of conſiderably older date. Some portions of the ancient velvet backs and ſeat covers have been preſerved, as alſo ſeveral of the gilded nails with which they were attached—the latter are in the form of large acorns (the acorns were alſo a device of the Della-Rovere family).

No. 654.

ARM CHAIR, with high back. South of France—circa 1580. Entire height 3 ft. 8 in. The back is decorated with two circular arcades, with carved pediment, and the ſtyles and framing are inlaid with marquetrie.

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* Denniſtoun—Dukes of Urbino, vol. i. appendix v. p. 421. Three metæ, or antique goal pillars, or obeliſks, motto, Φιλαιρετοτάτῳ, " To the moſt devoted lover of Virtue." A deſign for theſe goals was ſent to Duke Guidobaldo Second, by Bernardo Taſſo, from the Circus Maximus at Rome.

Nos. 655, 656.

TWO CARVED CHESTNUT-WOOD COFFERS. Italian work—circa 1550-60. Length of each 6 ft. 3 in., width 2 ft. 3 in. Height 3 ft. 3 in. Theſe magnificent pieces of furniture are a well-known Italian cinque-cento type, they are uſually ſtyled, marriage coffers, or bride's cheſts, and are generally ſuppoſed to have contained the bride's wardrobe. That they were articles of bedroom furniture is certain, as they may be ſeen repreſented in uſe in many Italian pictures and prints.* The preſent ſpecimens are ſaid to have been preſented to a Counteſs Della Porta. The ſubjects forming the friezes or ſides of theſe ſpecimens repreſent ſcenes from the hiſtory of David, the figures being carved in full relief in the moſt maſterly ſtyle. At each angle is a ſtatuette in the round, of a prophet, and the ends of the cheſts are ſculptured with allegorical repreſentations of the ſeaſons. Theſe coffers are evidently the work of an artiſt ſculptor, and not of a mere cabinet maker.

No. 657.

LIBRARY TABLE, with deſk containing drawers, in carved cheſtnut or walnut wood. Italian—circa 1570. Length 4 ft. 5 in., width 2 ft. 7 in., height 2 ft. 8½ in. This intereſting piece, which is entirely of ancient work and in its priſtine condition, is ſupported on four legs, each formed by two large ſtatuettes of ſtanding amorini. The upper part or frieze is enriched with ſcroll foliage, and the edge of the table with guilloche ornamentation.

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* In the celebrated picture called "Titian's Venus," engraved by Sir Robert Strange, an attendant is ſeen taking linen from a ſimilar cheſt, in a bedroom interior.

No. 658.

CONSOLE TABLE in carved cheſtnut. French renaiſſance work—circa 1560. Length 4 ft. 3 in., width 2 ft. 2 in., height 2 ft. 7 in. The treſſel or conſole ſupports at each end of this table are richly carved, and reſt on a maſſive baſe, which is continued as a croſs rail all the length of the table; the conſole is a compoſition of two ſphinxes tied together by open ſtrapwork and rich acanthus ſcroll ornamentation, and between them ſtands a claſſical female draped figure. This ſtriking and effective model is characteriſtically French, and the ſpecimens appear to be uſually from the South.

No. 659.

SIMILAR TABLE of richer deſign and more elaborate execution. French—circa 1560. Length 4 ft. 9 in., width 2 ft. 4½ in., height 2 ft. 8 in. The conſoles in this ſpecimen are griffins coupled together with open ſtrapwork ornaments; in the centre a groteſque terminal figure.

No. 660.

CARVED "BUFFET," ("dreſſoir de ſalle à manger") French renaiſſance work—circa 1560. Height 7 ft., width 4 ft., depth 1 ft. 7½ in., carved in every part with elaborate relievo ornamentation, and inlaid with marqueterie.

No. 661.

CARVED "DRESSOIR" of ſimilar deſign. French renaiſſance work—circa 1560. Height 7 ft. 6 in., width 4 ft. 8 in., depth 1 ft. 10 in. This fine cabinet is a ſpecimen of a very prominent article of French cinque-cento furniture. This object, indeed, was perhaps the principal article in the entire "ameublement." It doubtleſs originally occupied the moſt prominent place in the ancient dining-room,

and ſerved for the diſplay of plate, artiſtic pottery, pewter, enamel wares, &c. It is difficult to deſcribe the elaborate ſculptured ornamentation, but the ſpecimens executed in all parts of France at this period have ſuch a cloſe general reſemblance, that a minute ſpecification of details is unneceſſary. The execution of the ornamental carvings of theſe pieces is uſually bold and effective in the extreme, and whatever may be the faults of deſign, ſome of the motives, indeed, often verging on groſſneſs, they are always highly decorative, and have a ſtately magnificent effect, which, it may be obſerved, is ſeldom attained in modern works, even at a far greater outlay.

No. 662.

CARVED BUFFET of ſimilar ſtyle and period, wanting the upper part. Height 4 ft. 7 in., width 3 ft. 10½ in., diam. 1 ft. 7 in.

No. 663.

CARVED CABINET OR ARMOIRE. French renaiſſance—circa 1570-80. Height 7 ft. 9 in., width, in the lower part, 3 ft. 8 in., projection, 1 ft. 10 in. This piece is a different, and perhaps rather more recent type than the preceding ſpecimens; it conſiſts of two ſtages or cupboards, one of diminiſhed ſize, planted on the other, and ſurmounted by an elaborately carved pediment. In the panels of the doors of the lower part are ſhields with a device of a fountain, with a ſwan ſwimming in the baſin, and in the upper panels are female allegorical figures in claſſical coſtume. The whole is ſurmounted by a lofty creſt, containing a ſemicircular niche in the centre, flanked by broken pediment mouldings, ſurmounted by ſea-horſes, the ſummit of the centre portion being crowned by a ſpread eagle.

No. 664.

CARVED TABLE, ſupported on circular pillar legs. Italian or French—circa 1550-60. The pillars at the ends are decorated with ſpiral wreaths of vine foliage, and the croſs rail, underneath the table, which has a wide ſplayed ſurface richly carved, ſupports ſeveral elegant turned columns, which carry ſemicircular arcades. The mouldings of theſe ſhafts diſplay great taſte, being admirably deſigned for contraſt of forms.

No. 665.

SECRETAIRE, in tarſia work, with the arms of Guidobaldo II., duke of Urbino. Similar work and period to the chairs, No. 650, &c.

[N.B.—This piece is ſtill in the hands of M. Soulages, being under repair.]

Nos. 666 and 667.

TWO COFFERS in tarſia work. Same ſtyle and period as the preceding piece.

[Alſo ſtill in M. Soulages' poſſeſſion.]

No. 668.

LARGE HALL LANTHORN in carved and gilded wood. Venetian—circa 1570. Height 7 ft., diam. 2 ft. 10 in. This impoſing decorative object was brought from the palace of the Counts Gradenigo in Venice, and was doubtleſs originally ſuſpended from the ceiling of the "ſala grande," or great hall of the palace. The deſign is of the moſt florid character of the ſchool and period. The maſſive framework being ornamented with boldly carved ſtrap or cartouche work, amorini, ſatyrs, terminal figures, garlands of fruit, &c., in full relief. The figures have been painted in proper fleſh tints, and the reſt of the work gilded.

No. 669.

METALLIC MIRROR, in carved caſe or frame. Italian (Florentine?) work—circa 1550-60. Height 3 ft. 5 in., width 2 ft. 2 in., dimenſions of the plate 13 in. by 10¼ in. In this ſpecimen we have one of thoſe chefs d'œuvre, never at any period numerous, in which the diſplay of art of a high order was the real intention, and the adoption of a uſeful utenſil for its embodiment little more than a pretext. The deſign of this piece muſt have been the work of a great maſter, perhaps no leſs a perſonage than Benvenuto Cellini. The name of this celebrated artiſt is conſtantly taken in vain in reſpect to works utterly unworthy of his talent, and which offer no ſpecific reſemblance to his ſtyle. Some apology, therefore, ſeems neceſſary in venturing to attribute the authorſhip of the preſent piece to him. The work, however, has ſo great a reſemblance, both in the "enſemble" of the compoſition, and in actual peculiarities of detail to known works of the maſter, (in particular the marble pedeſtal of the ſtatue of Perſeus in Florence), that the author deems himſelf juſtified in at any rate recording his belief that the deſign is ſubſtantially due to Cellini. The execution of the work, though moſt maſterly, would, in this caſe, be by another hand, working after Cellini's drawing. The compoſition in general arrangement ſomewhat reſembles a monumental tablet; in the centre the metallic plate is covered by a ſunk ſliding panel; this panel is carved with a large female profile buſt, treated in low relief, in the manner of an antique cameo, the ſurrounding ground ſpaces being perforated, and allowing the bright ſurface of the mirror to be ſeen through. Around this is a wide dado or architrave in poliſhed root of oak, or ſome other beautifully knotted wood, decorated with maſks, garlands of fruit and flowers, heads of amorini, &c., in high relief; underneath is a finely

compoſed bracket, and above a bold cornice, with fluted or gadrooned cavetto moulding, ſurmounted by an enriched blocking courſe.

No. 670.

CIRCULAR METALLIC MIRROR, in carved walnut-wood frame. Italian—date, ſecond half of fifteenth century. Diam. of plate, 6½ in., diam. including frame, 19 in. Not leſs beautiful than the preceding ſpecimen, and of an earlier and better period of art. In general appearance this piece rather reſembles a ſhield than a mirror. The frame has a curved ſurface, the inner and outer margins enriched with claſſical egg and tongue moulding picked out in gold. The ornamentation forms a continued frieze of the richeſt and moſt elaborate relief carving; at the bottom, or under ſide, is a neſt of acanthus foliage, through which is thruſt a large letter Y; from this, on each ſide, ſprings an acanthus running ſcroll, being an exquiſite quattro cento verſion of the antique. At the junction of the two ſcrolls at the top, is a device of a flaming grenado, and on one ſide an angel in the act of writing on a tablet, and on the oppoſite one a human ſkeleton holding in one hand the Roman capital letter M. Within the reſt of the ſcroll are various animals, each of which is accompanied by a large capital letter picked out in gold.

The metallic mirror plate is enriched at the back with a beautiful relievo of the Virgin and Child, ſeated on a throne between two angels, who are holding out a feſtoon of foliage; above, two angels in the air playing muſical inſtruments. This relievo, in the ſtyle of Fra Angelico or Benozzi Gozzoli, is replete with religious ſentiment.

It is difficult to divine the meaning of the diſconnected capital letters ſo quaintly ſcattered throughout the ſcrollwork. The recording angel and the ſkeleton are probably typical of life and death, and it is not unlikely that the various animals, amongſt

which a lion, dog, unicorn, vulture, dragon, ape, porcupine, beaver, &c., are conſpicuous, are ſymbolical of different virtues or vices, of which the letters indicate the names. M. Soulages ſtates that this mirror was reputed to have been the property of the celebrated Lucrezia Borgia, and that the flaming grenado, (evidently the emblem of the poſſeſſor), was her device. The meaning of the great Y in the lower part is unknown. On another hypotheſis it is ſuggeſted that the iſolated capital letters may conceal ſome proper name or motto tranſpoſed.

No. 671.

METALLIC TOILET MIRROR, with carved frame and ſtand, in walnut-wood. Italian work—circa 1440-50. Height 1 ft. 6 in., ſize of the mirror-plate 10½ in. by 8¾ in. This exquiſite work conſiſts of a ſquare frame, with richly carved mouldings, into which the plate is fitted, upheld by a ſhort moulded pillar reſting on a quadrangular foot. The decoration is entirely in the revived claſſical ſtyle, exhibiting beautiful renderings of palmette ornaments, guilloche and acanthus-leaf mouldings, and within the triangular panels of the foot are four circular medallions, carved with emblematical devices in relief, as follows: 1. an elephant; 2. a lighted link or torch, (formed by twiſted ſtrands of tarred rope?) with a ſtar above; 3. a ſwan or gooſe carrying a nail in its beak; 4. a beaver or otter, with a blank open label ſcroll. On the mirror are two ſmall ſquare panels containing each the ſame device, which it is ſomewhat difficult to deſcribe, the object repreſented not being recognizable. It reſembles a ſmall oval patch of ground, on which are laid three roſettes, or tufts of graſs, or ſtar-fiſh.

There can be little doubt but that this intereſting utenſil was the property of Sigiſmund Pandulpho Malateſta, lord of Rimini, or of his celebrated miſtreſs, Iſotta degl'Atti (called Iſotta da Rimini). The elephant was their favourite device, and may be ſeen on the

reverſe of the well-known medal of Iſotta, an example of which exiſts in this collection (No. 485). The marked claſſical ſtyle of this piece, carried out with exquiſite taſte and feeling, is juſt what would have been expected from its origin. Malateſta was one of the greateſt patrons of artiſts of his period, and was, moreover, a paſſionate admirer of the antique. He employed the celebrated architect Leon Battiſta Alberti to build him a church at Rimini (San Franceſco), which is ſtill quoted as one of the earlieſt and moſt important monuments of the revival. The beautiful mirror now in queſtion agrees entirely with the architectonic ſentiment of the church; and it is not improbable that it was executed from a deſign of the celebrated architect juſt mentioned. Nothing can exceed the ſpirited carving of the details; they are replete with all the fineſſe of a great ſculptor, whilſt the proportion of the ſeveral parts, profiles of the mouldings, &c. are perfect.

No. 672.

METALLIC MIRROR in ebony frame. Italian—circa 1500-20. Height 2 ft. 10½ in., width 2 ft. 7½ in., dimenſions of the plate 1 ft. 9 in. by 1 ft. 5½ in. The frame forms a ſimple moulded architrave, the profile being compoſed with great taſte and judgment. The decoration conſiſts of an inlay of narrow filets of ivory, forming interlaced Italian fret-work or knot patterns. At the bottom, within a circle, is a bow, alſo in inlaid ivory: this object, ſaid to be a device of the Viſconti family, being thought to denote the original ownerſhip of the piece. The work is further intereſting as one of the earlieſt examples of the uſe of ebony, which afterwards became ſuch a favourite decorative material.

No. 673.

METALLIC MIRROR, on which is executed a painting in oil of Adam and Eve. Italian—cinque-cento work. Size of the plate

No. 674.

CARVED BELLOWS, with chiſelled bronze nozzle. Entire length, with nozzle, 2 ft. 6 in., width 10¾ in. Italian (Venetian) work—circa 1550. Both ſides are richly carved in high relief, and picked out in gold. In front two ſatyrs, their lower extremities ending in foliage, form the border or framework of the circular panel; in the centre radiating gadroon ornaments, with a ſtatuette of a ſtanding amorino. The oppoſite leaf or ſide is filled with a large groteſque maſk carved in low relief. The bronze nozzle decorated with maſks and terminal figures.

No. 675.

BELLOWS, in carved wood, with chiſelled bronze nozzle. Italian—circa 1500-20. Extreme length 2 ft. 4 in., width 10 in. Specimens of this utenſil of the Italian cinque-cento period are rather numerous, but the preſent piece is of an earlier date, and far higher merit in deſign than the generality; it is, perhaps, indeed the very fineſt example known. The two pear-ſhaped panels forming the ſides are both enriched with arabeſque compoſitions of admirable invention and maſterly workmanſhip. In front, the compoſition is encloſed within a circular wreath of fruit and flowers, clipped with ſtrapwork ornaments, the central ſpace is filled with a trophy, or ornamental arrangement of groteſque motives, in which may be remarked dolphins, a ſhell, two terminal figures, with ſhields fighting, maſks, &c. intermingled with the richeſt ſcroll foliage. Underneath the wreath is a triangular ſpace, filled by an eagle with outſtretched wings, and the ſquare handles are

decorated with groteſque ſphinxes. The reverſe has maſks, a tablet or cartouche, and acanthus-foliated ornament; the nozzle or ſpout is formed by a groteſque animal. M. Soulages, on the evidence of armorial bearings on the ſhields of the fighting terminal figures in front, believes this utenſil to have belonged to Hercules duke of Ferrara of the Eſte family, or to his daughter Beatrix.

No. 676.

BELLOWS. Italian—cinque-cento work.
[Not yet received from M. Soulages. Under repair.]

No. 677.

SMALL READING EASEL, enriched with ſurface carving of arabeſque ornaments. Italian—circa 1560. Height 12 in., width 8 in.

No. 678.

CREDENCE, in carved oak.
[Not yet received from M. Soulages. Under repair.]

No. 679.

CARVED AND GILDED ITALIAN PICTURE-FRAME. Cinque-cento work. Compoſition of richly carved mouldings, the moſt prominent one being decorated with a perforated vine-ſcroll, with grapes.

No. 680.

CORNICE for a large room (complete entablature) in carved pine. Venetian—circa 1560. Entire length 90 feet running meaſure, depth 2 ft. 7 in., projection 1 ft. 6 in. The principal features of this compoſition are large pendent modillions, arranged in couples, and carved with maſks or buſts, and feſtoons of fruit. Between the modillions, the frieze is

decorated with oval cartouche panels. The ſoffit of the cornice has alſo cartouche panels and pendent boſſes, and the cornice mouldings are enriched with ſunk flutings, ſtrings of beads or pearls, &c. Brought from the Palazzo Benſi-Ceccini at Venice.

No. 681.

CORNICE, or entablature of a room, in carved pine. Venetian—circa 1570. Entire length 68 ft. 8 in. running, depth 14 in., projection 10 in. Pendent modillions, mouldings richly carved, with projecting boſſes in ſoffit of the cornice.

Nos. 682 to 689.

EIGHT SETS OF SHELVES FOR MAJOLICA WARE, conſtructed from ancient Italian carved woodwork.

No. 690.

CABINET (" dreſſoir de ſalle à manger"), in carved walnut wood. French renaiſſance work—circa 1550-60. Entire height 7 ft. 10 in., width 4 ft., depth from back to front 1 ft. 8 in. This fine cabinet is ſaid to be the work of Bachelier, a celebrated cinque-cento ſculptor and architect of Touloufe, of whom many works exiſt in that city. Bachelier has been, hitherto, little known out of his own locality ; there, however, he appears to have gained a laſting reputation, and there is a tradition that he ſtudied in Italy and was a pupil of Michael Angelo. The body of the cabinet is carried on two groteſque ſupports of winged ſphinxes, the upper part, in two graduated diviſions, is exuberantly decorated with miniature columns, niches containing ſtatuettes, panels of hiſtorical ſubjects in high relief, terminal figures, maſks, heads of amorini, &c. ; the plain ſtyles or ſpaces inlaid with marque-

terie of ivory, coloured woods, mother-of-pearl, and coloured marbles; the ſummit or pediment, in three diviſions, is creſted with dragons, groteſque birds, &c.; the relievo in the centre diviſion repreſents David with the head of Goliath, and two figures in the lateral niches are imperſonations of Juſtice and Fortitude; in the upper diviſion the relievo ſubject is Judith with the head of Holofernes. In many details this work betrays a ſtrong Italian influence, and it is not unlikely that Bachelier, imbued with the vigorous manner of the Florentine ornamentiſts, may have been the founder, or, at any rate, chief promoter of the characteriſtic ſtyle of furniture carving of the ſouth of France.

No. 691.

CABINET, or "armoire." French renaiſſance work —circa 1550-60. Height 7 ft. 10 in., width in the lower part 3 ft. 8 in., depth from back to front 1 ft. 10 in. This ſpecimen, different in type to the preceding piece, and of leſs elaborate ornamentation, is, however, in all probability, alſo the work of Bachelier. The elegant ſimplicity of the "enſemble" of the piece, and the admirable vigour and invention diſplayed in the ornamentation, eſpecially of the pediment or creſt, render this piece as a decorative compoſition even more valuable than the preceding ſpecimen. There is, however, a marked ſimilarity of ſtyle between the two.

XV.—ADDENDA.

Various objects, chiefly works in metal.

Nos. 692 to 695.

FOUR PIECES OF FRIEZE (painting in oil on canvas), forming the entire frieze of a room. Venetian—ſixteenth century. Length 77 ft. 8 in., depth 2 ft. 6 in. Compoſition of ſea nymphs, tritons, and amorini in the ſea, in the manner of Pordenone.

No. 696.

FLASK, "pilgrims' bottle," in blue glaſs. French—circa 1550. Height 12½ in., width 14½ in. This flaſk is in thick ſemi-opaque blue glaſs, and is mounted with bands or ſtrapwork of pewter on each ſide; on the ſhoulders are two lizard handles, with rings for ſuſpenſion. In the centre of the ſide of the flaſk is a circular medallion, containing a claſſical helmeted head, in Limoges enamel (by Pierre Remond), inſcribed "Paris · ſuis." In the tapeſtry hanging, No. 593, the uſe of theſe flaſks is illuſtrated—the eſquire attending a ſeigneur and his lady who are ſetting out hawking? carries with him a ſimilar flaſk ſuſpended by a cord paſſed through loops or rings at the ſide.

No. 697.

OBLONG SARCOPHAGUS-SHAPED BOX OR COFFER. Venetian work—circa 1530-40. Length 19 in., width 12½ in., depth 9½ in. The ſurface is entirely covered with foliated ſcroll ornamentation in low relief; the cover and baſe of the box enriched with flutings or gadroons

and carved mouldings; handle in chiſelled bronze in the centre of the cover; the ornamentation partly gilded. The interior is arranged with compartments apparently to contain writing materials.

No. 698.

SIMILAR COFFER or box for writing materials. Venetian work—circa 1550. Richly decorated with cartouche or ſtrapwork ornamentation; originally partly gilded. Length 18 in., width 15½ in., depth 10 in.

No. 699.

UPPER PART OF A CARVED WOOD "GUERIDON" OR "TORCHERE." Italian (Venetian) work—circa 1560. Rich compoſition of amorini, ſtrapwork ornament, fruit, &c., partly gilded, and the amorini painted in fleſh tints.

No. 700.

CHISELLED IRON LOCK. French tranſitional gothic "flamboyant" or early renaiſſance work—circa 1500-20. Height 9 in., width 6¼ in. This beautiful ſpecimen of lockſmiths' work is decorated with ſtatuettes of the Virgin and St. John, which, with the Chriſt (originally affixed in the centre and now wanting), formed a rood or conventional repreſentation of the Crucifixion. Above is a demi-figure of the Almighty in glory; the three figures are crowned by rich canopy-work, both ſtatuettes and canopies being executed in full relief. The ground of the lock is filled with bands of perforated tracery and renaiſſance ſcroll foliage.

No. 701.

CHISELLED IRON LOCK. French "flamboyant gothic"—circa 1490. Length $5\frac{1}{4}$ in., height $4\frac{1}{2}$ in. Compoſition in three compartments. In the centre a ſtatuette of St. John, in full relief, ſurmounted by a perforated canopy; the two lateral panels filled with rich tracery work, ſurmounted by crocketed canopies.

No. 702.

CHISELLED LOCK-FRONT. French renaiſſance work—circa 1530. Length $6\frac{1}{4}$ in., height 6 in.

No. 703.

SMALL CHISELLED IRON LOCK. German work—circa 1500. The front enriched with open-work, ſcroll foliage. $4\frac{1}{2}$ in. ſquare.

No. 704.

CHISELLED IRON LOCK-FRONT. French renaiſſance—circa 1500-20. Height $6\frac{3}{4}$ in., width $4\frac{3}{4}$ in. The front enriched with appliqué-work, ſcroll foliage, dolphins, &c.

No. 705.

WOODEN LOCK, with rude iron key—fourteenth or fifteenth century?

No. 706.

CHISELLED IRON LOCK. French or German work—circa 1500. $4\frac{1}{4}$ in. by 4 in.

No. 707.

SNUFF-BOX, in tortoiſeſhell, inlaid with mother-of-pearl and ſilver piqué work—early eighteenth century work.

No. 708.

TORTOISESHELL SNUFF-BOX, inlaid with ſilver ſcroll piqué work—early eighteenth century work.

No. 709.

WATCH-CASE, in bronze gilt. Italian (Venetian?) work—circa 1550. Perforated arabeſque ornamentation.

No. 710.

SMALL FLACON. "Cloiſonné" enamel on copper —date and manufacture uncertain.

Nos. 711, 712, 713.

THREE BRONZE KNIFE-HILTS—cinque-cento period.

No. 714.

SMALL DECORATIVE MASK, in gilt bronze. Italian cinque-cento work.

No. 715.

SYREN, in chiſelled iron. Fragment of a lock. Cinque-cento work.

No. 716.

GROTESQUE DRAGON, in bronze gilt. Support to a coffer or cabinet. Italian cinque-cento work.

No. 717.

SMALL GILT BRONZE ORNAMENT. Support to a coffer. Italian cinque-cento work.

No. 718.

STATUETTE in carved walnut wood. Female nude figure in the round, ſupporting a baſket of fruit. French renaiſſance work—ſixteenth century. Height, 18 in. Stand for a mirror? or a portion of ſome decorative article of furniture.

No. 719.

VERTICAL PANEL of raiſed velvet. Italian (Venetian?) work—circa 1500. Length, 7 ft. 10 in.; width, 1 ft. 8 in.

No. 720.

CREST ORNAMENT to a widow's? cap in black bugle beads—date, firſt half of ſeventeenth century. French or Spaniſh?

No. 721.

IRON PADLOCK AND KEY—ſixteenth century work.

No. 722.

LOCK AND KEY. French work—circa 1600. The bow of the key decorated with ſyrens, poſed on a miniature Corinthian capital.

No. 723.

PASTILE BURNER, or ſummit of an "étagère" or ſalt-cellar. In gilt bronze. Italian—cinque-cento work.

No. 724.

CUSHION for a "fauteuil." Silk embroidery on white ſatin. French—circa 1700.

No. 725 to 728.

FOUR TRIANGULAR PEDIMENTS in gilt bronze. Italian—cinque-cento work. The crests or summits of metal mirror frames.

Nos. 729 and 730.

TWO GROTESQUE PROJECTING HEADS of satyrs, in bronze. Italian—cinque-cento work. Door-handles or knobs, cast "à la cire perdue."

No. 731 to 738.

EIGHT SMALLER BRONZE PROJECTING BUSTS or heads. Florentine—cinque-cento work. Decorative mounts to some article of furniture.

No. 739 to 741.

THREE TERMINAL FIGURES of amorini, holding books. In gilt bronze. Florentine—cinque-cento work. Handles or other decorative details to an article of furniture.

No. 742.

FEMALE HALF FIGURE, holding a vase. In bronze. Italian—cinque-cento work. Portion of a decorative mount.

No. 743.

EAGLES' HEAD SUPPORT, in gilt bronze. Support or foot of a cabinet or coffer. Italian—cinque-cento work.

No. 744.

MEDALLION in chiselled bronze, richly gilded. The judgment of Paris. Italian work—circa 1490. Diam. $2\frac{1}{4}$ in. (A cockade or medallion for the hat?)

No. 745.

SYREN, CARYATIDE, in gilt bronze. Italian—seventeenth century work. Portion of a decorative mount.

No. 746.

PORTION OF A LOCK ESCUTCHEON, in gilt and chiselled bronze. Italian—cinque-cento work.

No. 747.

ORNAMENTAL MASK in chiselled bronze. Florentine work—circa 1500. Portion of a decorative object.

No. 748.

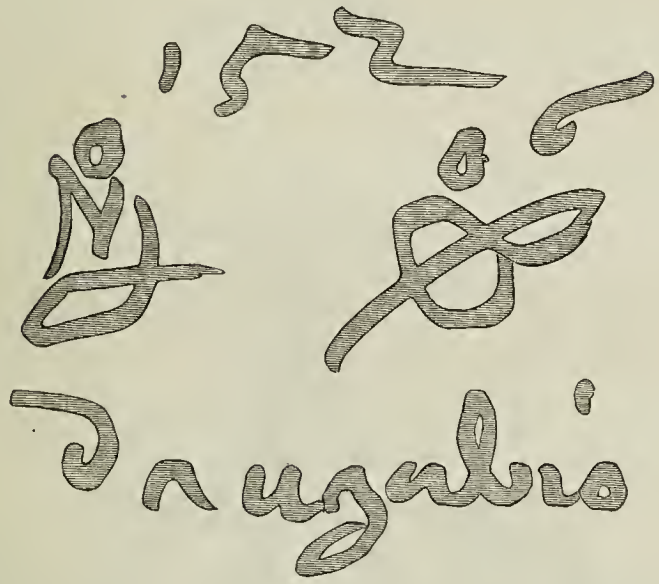
SMALL WATCH-KEY. Syren, in gilded bronze. Italian—cinque-cento work.

No. 749.

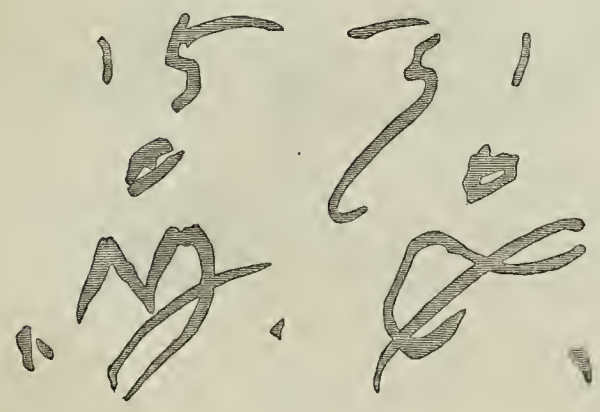
CHISELLED IRON BOLT. German or French—circa 1490.

APPENDIX A.

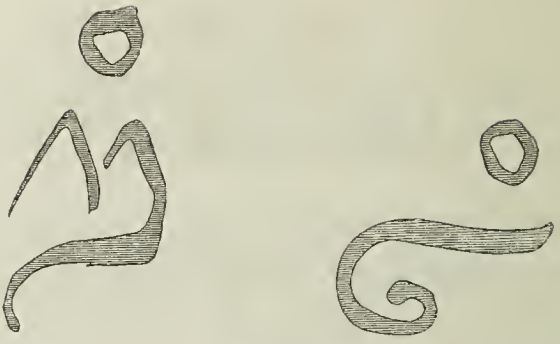
Fac ſimiles of Signatures of Maeſtro Giorgio, traced from pieces in the Soulages Collection.



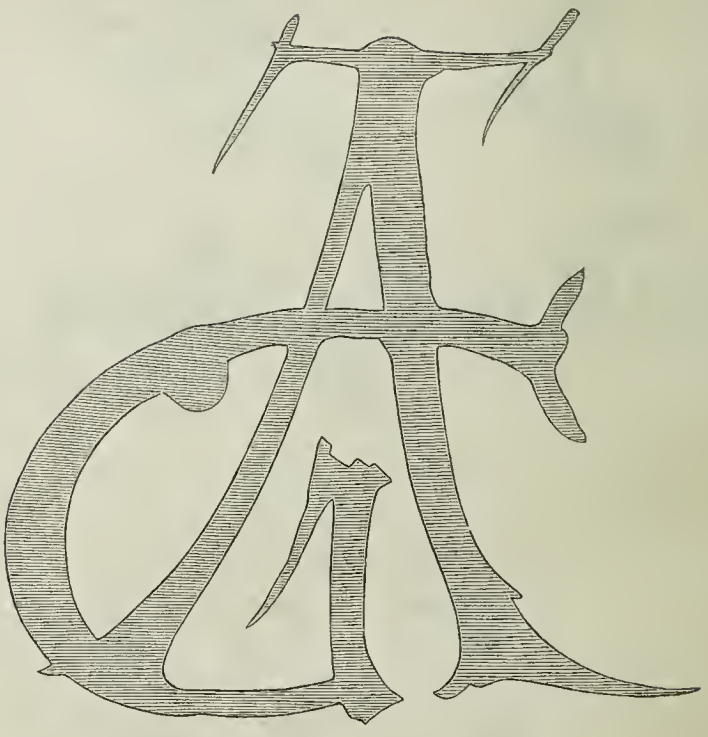
From the reverſe of Plate, No. 15. Full ſize.



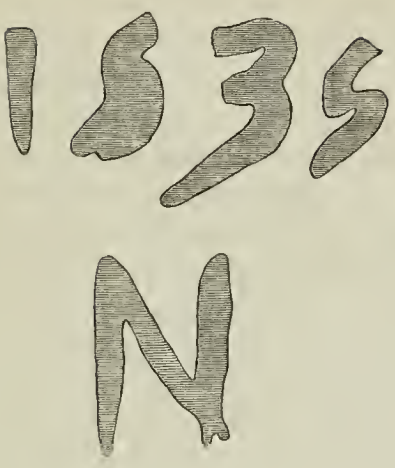
From the reverſe of Plate, No. 38. Full ſize.



From the reverſe of Plate, No. 58. Full ſize.



Fac-ſimile of Monogram executed in luſtre colours at the back of Plaque, No. 119, hitherto unpubliſhed, and believed to be an unique ſignature of Maeſtro Giorgio (Giorgio Andreoli).



Fac-ſimile of Date and Monogram on the reverſe of Plate, No. 39, painted in luſtre colours. (Gubbio ware ?—School of M. Giorgio ?)

APPENDIX B.

The Fontana Family.

THE deſire for information on the ſubject of the Majolica has now become ſo univerſal, that the author thinks it will not be inopportune to give here a brief monograph of one of the greateſt families of Majolica artiſts—the Fontana. The preceding Catalogue contains a certain amount of information on M. Giorgio, and as Giorgio and Orazio Fontana are unqueſtionably the two leading names of the Majolica art, ſome account of the latter will perhaps be deemed a fitting ſequel. He therefore begs to offer an extract from the MS. of his work on the Majolica, now in progreſs, truſting that the haſte with which the preſent publication has been produced, and the as yet crude ſtate of the materials for his contemplated work, will be received as an apology for the faults or inaccuracies, which, under the circumſtances, he can ſcarcely expect to have avoided.

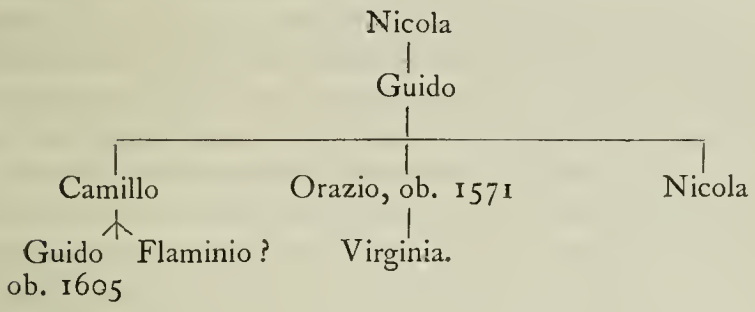
" The celebrity of one member of this family has been long eſtabliſhed by common conſent. Orazio Fontana has always occupied the

higheſt place in the ſcanty liſt of Majolica artiſts, although at the ſame time nothing was definitely known of his works. Unlike their contemporary, Xanto, the Fontana ſeem but rarely to have ſigned their productions, and conſequently their reputation as yet reſts almoſt entirely on tradition, on incidental notices in writings, which date back to the age in which they flouriſhed, and on facts extracted at a recent period from local records. No connected account of this family has as yet been attempted; although the materials are ſomewhat leſs ſcanty than uſual: there can be no doubt however that a conſiderable proportion of the products of the Fontana 'boteghe' is ſtill extant, and that future obſervations will throw light on much that is now obſcure in the hiſtory of this notable race of induſtrial artiſts. The information I have ſucceeded in getting together will eſtabliſh ſeveral facts hitherto unnoted, and, at any rate, lay the groundwork for a more detailed account. Orazio Fontana, whoſe renown during his lifetime even, ſeems to have completely eclipſed that of the other members of his family, and in fact of all the other Urbineſe artiſts, is firſt mentioned by Baldi, at the beginning of the ſeventeenth century, in his eulogy of the ſtate of Urbino, pronounced before Duke Franciſco Maria II. At a more recent period Creſcembeni alludes to him in reference to a ſubject, which we ſhall hereafter have occaſion to diſcuſs more particularly; and laſtly, Paſſeri, quoting both theſe authors, has added in a brief notice all that was known of him up to a very recent period. Paſſeri, following Creſcembeni, aſſumes him to have been a native of Urbino, but is in doubt as to the actual place of his labours, ſuggeſting Urbino, Fermignano, Caſtel Durante, and laſtly *Peſaro*, where he inſinuates 'he found the earth more proper for his art;' in aſſuming him to have worked at the laſt mentioned city however, Paſſeri merely gives way to a ridiculous mania for exalting his own locality; there is in fact not a tittle of evidence beyond this looſe aſſertion, that he was ever in any way connected with Peſaro; and it is equally certain on the other hand, that Urbino was the real ſeat of his labours: but in fixing the period in which he flouriſhed as between 1540 and 1560, Paſſeri is within the truth, as we ſhall preſently ſee.

"Pungileoni, however, was the firſt to furniſh us with reliable evidence, and more recently, Raffaelli has conſiderably enlarged our ſources of information. Having thus far noted the gradually increaſing poſthumous reputation of its leading member, we will now turn to the facts reſpecting the family in general. From documents cited by Raffaelli, it is eſtabliſhed beyond doubt that the original family name was *Pellipario*, of Caſtel Durante, Fontana being an adopted cognomen or

ſurname; and it is not immaterial to obſerve, that down to the lateſt mention of any one of the family (in 1605), they are invariably deſcribed as of Caſtel Durante.

The firſt who occurs is *Nicola Pellipario*, who was alive in the year 1540, and though not ſpecially ſo qualified, was doubtleſs the proprietor of a vaſeria; this Nicola had a ſon, Guido, who is mentioned in a notarial deed as early as 1520. The latter appears, in turn, to have had three ſons—Orazio, Camillo, and another Nicola; Guido, the father, ſurvived Orazio, and probably alſo Nicola, living at leaſt after 1571, in which year Orazio died,* leaving a daughter, Virginia. Camillo, the ſecond ſon, very likely lived much longer, and Pungileoni notices *his* ſon Guido, who died in the year 1605.† In addition to theſe names, Denniſtoun ſtates,‡ I know not on what authority, that Orazio was aſſiſted in his labours not only by his brother Camillo, but alſo by a nephew (Flaminio), who afterwards ſettled in Florence. This latter may have been another ſon of Camillo.



The Fontana were undoubtedly manufacturers as well as artiſts, *i. e.* they were the proprietors of "vaſerie." Of the firſt Nicola, as we have only a brief incidental notice of him, nothing poſitive can be affirmed. The ſuppoſition of his being identical with "Nicola da Urbino" has already been diſcuſſed in our notice of that artiſt; but with reſpect to his ſon Guido, we have the teſtimony both of works ſtill extant, and of contemporary documents. An inſcription on the reverſe of a fine plateau in the Fountaine Collection informs us, that it was "fatto in Urbino in Botega di M° Guido Fontana Vaſaro" (*i. e.*

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* Raffaelli, p. 35, and Ibid. (note) 26.

† "Di cui in un libro della Confraternità de S. Croce de Urbino leggeſi: Guido Durante di Camillo pittore da Caſtel Durante entrò in la Compagnia a di 20 gennaro 1581, ed in appreſſo, obiit die 9 Julii, 1605."—PUNGILEONI. *Giornale Arcadico*, vol. xxxvii. p. 353.

‡ Denniſtoun, Dukes of Urbino, vol. iii. p. 402.

"made in Urbino in the ſhop of Maeſtro Guido Fontana, vaſe maker"); whilſt we learn, by the evidence of monuments,* that his ſon Orazio alſo had a ſhop or manufactory of his own, and we have fortunately evidence of an entirely circumſtantial nature on this point. Raffaelli gives an extract from a notarial document,† eſtabliſhing the fact that Orazio worked in conjunction with his father up to the year 1565, at which date he ſeparated himſelf from the latter, and ſet up a "botega" on his own account in the Borgo ſan Polo, near to his father's eſtabliſhment, there being at the time of this ſeparation important commiſſions, both from the Duke of Urbino and from Piedmont, in proceſs of execution, and on which Orazio in particular was bound to exerciſe his art. The fact is thus eſtabliſhed, that between 1565 and 1571 at any rate, there were two diſtinct Fontana manufactories,—that of father and ſon. What became of Orazio's eſtabliſhment after his death, whether continued by his brother Camillo, or reunited to that of the father, there is no evidence to ſhow. With reſpect to the remaining members of the family, our information is of the ſcantieſt kind. Camillo, who was inferior in reputation as a painter only to his elder brother, appears to have been invited to Ferrara by Duke Alfonſo II., and to have introduced the Majolica manufacture into that city.‡ We know not, however, at what period of his career this migration occurred, and from the fact of the mention of his ſon, the younger Guido, as living at Urbino in 1581 (ſee ante), it is fair to preſume that he returned again to Urbino, and probably ultimately ſucceeded his father. Of Nicola, the third? ſon, we have only incidental mention

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* Vaſe formerly in the Strawberry Hill Collection, inſcribed, "Fate in Botega di Oratio Fontana;" and likewiſe a large vaſe in the Muſée Ceramique of Sèvres, inſcribed on the triangular plinth, "In botega di Mo. Oratio Fontana;" alſo a vaſe of the ſame model, ſimilarly inſcribed, now in the collection of Alexander Barker, Eſq.

† "Cum ſit quod verſa fuerit et vertatur extrajudicialis controverſia inter Mag. Guidonem q. Nicolai de Durante figulam et habitatorem Urbini ex una, et Mag. Horatium ejus filium ex altera cauſa et occaſione bonorum mobilium et ſuppellectilium domus et apothecæ Mag. Guidonis . . . et ſpecialiter creditum quod dicti Mag. Guido et Horatius habent cum illuſtriſſimo et excellentiſſimo Domino noſtro Urbini invictiſſimo Duce et quod habent in Pedemonte . . . et quia dictus Horatius alligabat, prout alligat dicta credita ad ipſum ſpectare . . . et velle de cetero ſuam artem exercere." Rog. Girolamo Fazzini Not. Urbenate, 8 Nov. 1565. Quoted by Raffaelli, p. 35, note 24. And "Cæſar Marini . . . dedit . . . Mag. Horatio Fontanae unam domum in burgo S. Pauli juxta ſtratam bona Mag. Guidonis Fontanae: Rog. Gaſparre Fazzini."—Ibid. note 25.

‡ Pungileoni Giornale Arcadico, vol. xxxvii. p. 353.

in a legal document, merely eſtabliſhing the fact of his exiſtence in the year 1570.* Guido, ſon of Camillo, we have ſeen, lived till 1605; and of Flaminio, who may either have been ſon of Camillo or of Nicola, Denniſtoun's vague notice aſſerting his ſettlement in Florence is all I have been able to collect. No ſigned pieces of Camillo, Flaminio, Nicola the ſecond, or Guido the ſecond, have as yet been obſerved.

It has been already ſtated that a conſiderable proportion of the Fontana Majolica is doubtleſs ſtill extant; and it becomes now deſirable to endeavour to identify the works of the individual members of the family, without which the mere knowledge of their exiſtence is of very little moment: but this is no eaſy taſk; although ſpecimens from the hands of one or other of them are to be undoubtedly found in almoſt every collection, the work of compariſon and collation has as yet been ſcarcely attempted. The ſimilarity of ſtyle and technical characteriſtics of the ſeveral artiſts moreover, working as they did with the ſame colours on the ſame quality of enamel ground, and doubtleſs in intimate communication with each other, reſolves itſelf into ſuch a ſtrong family reſemblance, that it will require the moſt minute and careful obſervation, unremittingly continued, ere the authorſhip of the ſeveral ſpecimens can be determined with anything like certainty. The evidence of ſigned ſpecimens is of courſe the moſt to be relied on, and is indeed indiſpenſable in giving the clue to complete identification in the firſt inſtance; but here, in the caſe of the Fontana family, and doubtleſs alſo in that of many other Majolicari, a difficulty preſents itſelf which ſhould be noticed in the outſet. This difficulty ariſes in determining the authorſhip of the pieces ſigned, "*Fatto in botega*," &c. &c.: this mode of ſignature, in fact, proves very little in determining individual characteriſtics, inaſmuch as apparently nearly all the works ſo inſcribed, are painted by other hands than that of the proprietor of the Vaſeria; thus, in the caſe of pieces executed in the botega of Guido Fontana, we may expect the painting to be rather from the hand of Horatio or Camillo than that of their father the Vaſaro; in fact, I have myſelf obſerved that one and the ſame hand may be traced in pieces inſcribed reſpectively from the boteghe of both Guido and Orazio, the hand being, I have little doubt, that of

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* "Mag. Guido q. Nicolai de durante nuncupatus Fontana figulus Urbini reliquit . . . . in omnibus autem ejus bonis ſuos haeredes eſſe voluit Horatium, Camillum, et *Nicolaum* filios legitimos. Rog. Marcus Antonius Theofilus Not. Urb. 1570, die 29, &c. &c.—RAFFAELLI, p. 36, note 30.

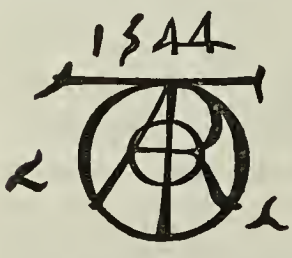
Camillo. In caſes, however, in which the artiſt has actually ſigned or initialed pieces with his own name, of courſe no ſuch difficulty exiſts, but the certainty acquired by this poſitive evidence is as yet confined in the caſe of the Fontana family to their greateſt name, Orazio.

The information I am now, however, enabled to communicate will, I think, be concluſive in eſtabliſhing the identity of his works, and I confidently anticipate that the greatly increaſed attention which the Majolica is now receiving, will ſoon reſult in the acquiſition of equally ſatisfactory evidence as regards the others.

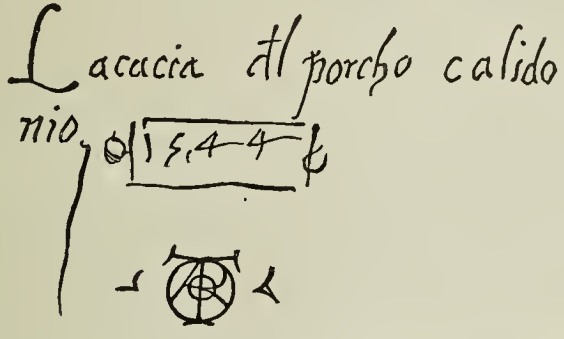
It appears from Paſſeri that a great number of pieces from the hand, or at any rate the "fabrique" of Orazio, were preſerved in the "Garda Roba" of the Dukes of Urbino, whence they in all probability paſſed into the poſſeſſion of the Farneſe family at the devolution of the Duchy in 1631; this he gathers from an inventory extant at Peſaro in his time, and from the ſame ſource Paſſeri has extracted the following mark, indicating, "*Orazio Fontana Urbinate fece.*"

Succeeding writers, down to the preſent time, have quoted and reproduced this as the only known monogram of Orazio. At the ſame time it muſt be obſerved that no one, not even Paſſeri himſelf, has ever been able to verify its exiſtence on any piece of Majolica. M. Delange, writing as late as 1853, ſays, "En revanche Paſſeri donne le ſigle d'un celèbre artiſte, dont il eſt regrettable qu'on n'ait jamais vu d'exemple, c'eſt le monogramme de Oratio Fontana."

But although the mark reſts ſimply on Paſſeri's unſupported authority, I am not diſpoſed to queſtion its authenticity; and think it moſt likely ſooner or later ſome piece ſo ſigned will come to light. This, however, was not the only monogram employed by Oratio; and I have now the ſatisfaction of adducing for the firſt time four others copied immediately from pieces of ware in exiſtence. In the ſummer of 1855 M. Delange was kind enough to communicate to me the following monogram, copied from a fine plate repreſenting the rape of a Sabine, in the collection of the Cavaliere Aleſſandro Saracini, in Siena. This mark, I ſhould obſerve, had been previouſly given to M. Delange by H. Scudamore Stanhope, Eſq. and the latter gentleman has ſince kindly confirmed the authenticity of the mark, and communicated to me his impreſſion as to the ſtyle of

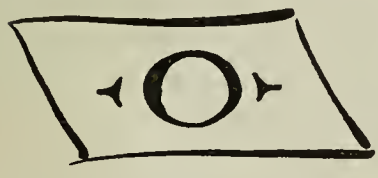


painting and general appearance of the piece. Neither of theſe gentlemen, however, ſeem to have read the monogram, or ſuſpected its true attribution. Shortly afterwards I diſcovered the ſame mark on a plate in the Collection of the Britiſh Muſeum, originally from the Bernal Collection, repreſenting the chaſe of the Calidonian boar.

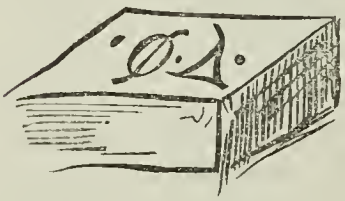


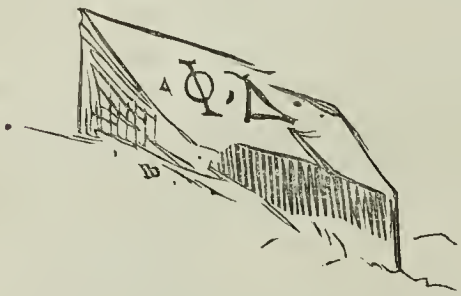
This ſpecimen was at once revealed as an Urbino piece, by a hand very often obſerved elſewhere, and which I had long ſuſpected to be one of the Fontana family. On endeavouring to decipher the monogram, which, it will be obſerved, is identical with the one from the Saracini collection, there was little difficulty in conſtruing its ingenious combinations: taking the large O as the beginning, and the ſmaller o in the centre as the laſt letter, the word "Oratio" ſtands clearly confeſſed; and it may be obſerved that the pages of Brulliot might be ſearched in vain for a more felicitous combination. The date 1544, which accompanies both theſe ſpecimens, evidently refers them to the very earlieſt period of the artiſt; the Britiſh Muſeum plate, indeed, bears every evidence of youthful care and timidity. Although diſtinguiſhed by an unmiſtakeable and characteriſtic ſtyle, it is yet far from equalling in power and beauty the ſpecimens ſtill to be deſcribed.

The next mark may be ſeen on a magnificent plateau, the painting repreſenting the Maſſacre of the Innocents, copied from Marc Antonio's engraving after Raffaelle. This ſplendid piece, unfortunately cruelly fractured, is the chef d'œuvre of the collection of Majolica of the Muſeum of the Louvre. In the foreground of the compoſition is conſpicuouſly placed the following initial. Although a far finer and more powerful work, there can be no doubt of its being by the ſame hand as the Britiſh Muſeum piece; I ſhould indeed deem it to be of the fineſt and moſt fully developed period of the artiſt, probably ſomewhat before 1550.



We have next two marks very closely resembling each other, from pieces in the celebrated Collection of Andrew Fountaine, Esq. These two pieces are large tazze or fruittière evidently from the same service. One of them is admirably painted with the subject of St. Paul preaching at Athens, from Raffaelle's well-known cartoon, whilst the other represents David slaying Goliath. The marks, as in the previous instance, are placed in the foreground of the composition on tablets or slabs of stone drawn in perspective. Nothing can exceed the brilliancy of colour and glaze, and the masterly drawing of these pieces. They are, in fact, equal, if not superior in excellence, to the Louvre specimen, unquestionably by the same hand as it, and of about the same period. The monogram on the plate representing St. Paul preaching, may, I think, be construed as follows: The first character is probably intended for the Greek letter phi, but which has at the same time a double meaning, and may be read as the monogram O·F. In either case it is useless to observe that the first letter of the name Fontana is indicated. The next character is a delta for "Durantino" (Orazio Fontana Durantino); the delta, however, it should be observed, is probably compounded with some other letter which is not obvious. The signature in the "David and Goliath" piece differs only in the first of the characters, which, in this case, is a regular Greek phi. It is not my intention to enter into any more detailed description of the technical and artistic qualities of these noble specimens of the art, we shall revert to their consideration further on. I will here only observe that they are unquestionably by the same artist as the specimens previously adduced."





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